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ANATOMY OF BETRAYAL: EUPHUES AS ALLEGORY

A THESIS

SUBMITTED TO THE FACULTY OF GRADUATE STUDIES
IN PARTIAL FULFILLMENT OF THE REQUIREMENTS FOR THE DEGREE
OF MASTER OF ARTS

DEPARTMENT OF ENGLISH

by

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ABSTRACT

The purpose of this study is to offer proof that Lyly's Euphues: The Anatomy of Wit, which has been studied for nearly four hundred years as a stylistic curiosity, is in fact an allegory of betrayal. External evidence together with strong textual support are shown to uphold the theory of allegory. A brief survey of some recent Lyly scholarship provides a frame of reference for the paper.

The thesis suggests that the subject of the work is the betrayal of religious faith through the wanton pursuit of learning by the scholar of the Renaissance. Lyly is shown to present his theme as the light betrayal of Light.

It will be demonstrated that Euphues is founded on a basic antithesis of lightness and the love of light. The intricate relationships between the antithetical qualities of wit and wisdom, love and lust, in the characters of the novel are examined as Lyly uses them to tell the secret story of the scholar's pursuit of learning.

A theory is discussed in which the characters are seen to be drawn as two dimensional puppets, each one acting as a different facet of personality in the main protagonists, Euphues and Lucilla. The puppet, Philautus, Self-Love, is shown to have no personal life in the novel, but he is demonstrated to be the most important force in Lyly's treatment of his theme. The original method is discussed whereby Lyly uses Self-Love to interact crucially between the

The first of these is the fact that the
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 which are not easily understood.
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characters. The thesis suggests that the design of interacting facets of personified characteristics is fundamental to the allegorical structure.

The study offers evidence that the style, hitherto frequently decried, is carefully designed to be antithetical and so to provide the perfect form for the basic antitheses inherent in the subject.

Three levels of meaning are discussed, including that of the fictional level. The interpretation at the tropological level is discussed in some detail. The meaning at the scholarly level is offered as fully as possible within the limits of the thesis.

For the convenience of the reader the thesis offers in the appendix, a chart showing the names of the characters at the three levels of meaning discussed in the study.

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PREFACE

Unless otherwise stated, quotations from John Lyly's text will be drawn from the edition of R. Warwick Bond (Oxford, 1902), hereafter referred to as Bond. References will be to volume and page.

Footnotes will be numbered consecutively throughout the study, and will be presented at the bottom of each page.

INTRODUCTION

The study will begin with a résumé of some recent Lyly scholarship followed by a short description of allegory as the Renaissance authors understood it. It is hoped that this method will contribute towards a frame of reference not otherwise possible within the scope of the thesis.

In a brief survey of the views of some Renaissance scholars of the twentieth century we shall notice the work of writers most of whom will not be mentioned again in the study. The first author whose work we shall consider is J. Dover Wilson, who, writing in 1905 tells us that Lyly "was the author of the first novel of manners in the language."¹ He suggests that even in Lyly's own day his reputation was based on a contemporary appreciation of his style. Wilson quotes William Webbe who wrote in 1586 of the

. . . great good grace and sweet vogue which
Eloquence hath attained in our Speeche, . . . because
it hath had the helpe of such rare and singular wits,
as from time to time myght still adde some amendment
to the same. Among whom I think there is none that
will gainsay, but Master John Lyly hath deservedly moste
high commendations, as he hath stept one steppe further
therein than any other before or since he first began the
wyttie discourse of his Euphues.²

In further praise of Lyly's style, Wilson tells us that

¹ J. Dover Wilson, John Lyly (Cambridge, 1905), p. 3.

² Ibid. pp. 11-12.

In accordance with his desire for precision Lyly made frequent use of the short sentence. In this we have another indication of his modernity: for the short sentence which is so characteristic of English prose style to-day, occurs more often in his work than in the writings of any of his predecessors. . . . he was the first writer who gave special attention to the separation of his prose into paragraphs,-- . . . But the true value of Lyly's prose lies not so much in what it achieved as in what it attempted; for the qualities, which euphuism, by its insistence upon design and elegance really aimed at, were strength, brilliancy, and refinement. The direct influence of the man who . . . showed us that a writer, to be successful, should . . . study the mind of his reader, must have been something quite beyond computation. . . . that his direct influence was not more lasting was due . . . to the fact that he had not grasped the full significance of this psychological aspect of style . . . to induce pleasurable mental sensations, This is one explanation of the weariness with which Euphues fills the modern reader.³

Wilson outlines the main facts of the novel and comments that

The Anatomy of Wit is essentially the work of an inexperienced writer, feeling his way towards a public, and without sufficient skill or courage to dispense with the conventions which he has inherited from previous writers. . . . Lyly was himself conscious that his hero was an insufferable coxcomb, and that he only created him because he wished to comply with the public taste. It may be . . . that Lyly anticipated Richardson, but, if [they] had any qualities in common . . . artistic sincerity was not one of them.⁴

³ J. Dover Wilson, pp. 58-60.

⁴ Ibid. p. 72.

It will be our task in this study, however, to offer evidence that the deepest artistic sincerity appears to lie hidden in the allegory which we believe to be inherent in Lyly's Euphues. Again, we feel that perhaps Wilson is wrong when he notes the "remarkable absence of humour" in Lyly's novels. In discussing Euphues and Philautus Wilson writes:

Now and again we seem trembling on the brink of humour, when the young wiseacre is brought into contact with his weak-hearted friend, but the line is seldom crossed. Wit, as Lyly here understood it, had nothing of the risible in it; for it meant to him little more than the graceful handling of obvious themes.⁵

Wilson has his hand instinctively on the right clue to Lyly's humour, but unfortunately the clue was not lifted. We shall see that beneath the apparent relationship of Euphues and Philautus seems to lie one of the important secrets of the allegory, and it is wrapped in a wry humour. Wilson feels that to Lyly

. . . the letter was everything and the spirit nothing. Indeed the true spirit of art was quite beyond his comprehension, . . . He had . . . none of that passionate apprehension of life which makes the poet, . . . Of the heights and depths of passion he was unconscious; he was no psychologist, laying bare the human soul with the lancet.

⁵ J. Dover Wilson, p. 80.

⁶ Ibid. p. 138.

Possibly it will be seen, as the thesis proceeds, that instead of 'laying bare' his soul, Lyly glazed the scar beneath brilliant layers of allegory.

Morris W. Croll, in writing of the "Sources of the Euphuistic Rhetoric,"⁷ believes that Lyly's style is not new but is a development of the medieval heritage. Croll discusses More, Elyot, and Ascham, the early Humanists whose writings exhibit classical scholarship in certain of their works, whilst in others they "speak the familiar dialect of their even-Christians." Croll suggests that Sir Thomas More

. . . has different models of composition before his mind when he is composing his Richard III and his Utopia. And it would not be at all surprising to find that the former . . . is stylistically more medieval than the latter.⁸

According to Croll, the best writers among the early Humanists in England "understood the real beauty of Cicero and Isocrates" but that the writers' "tastes at least were medieval, whatever their models were." Croll points out that the schemata tends to be used in "two main lines . . . in the vernacular use of the schematic style." One

⁷ Morris W. Croll and Harry Clemons, "Introduction: The Sources of the Euphuistic Rhetoric," Lyly's Euphues (London, 1916).

⁸ Ibid. xlvi.

of these uses is in the sermon, the other is in "oratorical use in various ways connected with the formalities and ceremonies of court and state."⁹

A criticism of Euphues written in 1928 by Violet M. Jeffery is based on her conviction that Lyly was influenced considerably by Italian writers of the Renaissance. She believes that in Italy

. . . many direct counterparts of "Euphues" (sic) can be found. The best known example of this type of literature, the treatise in novel form, is Baldassare Castiglione's "Cortegiano" composed between 1514 and 1518 to please Francis I, King of France.¹⁰

Miss Jeffery supports her opinion ably. She is more convincing, nevertheless, in attributing the form of the work--the after-supper discussions of love and learning--to Italian influence, than in her contention that the style of the writing derives from Italy. Miss Jeffery describes the book as

. . . a treatise in novel form. The thin plot which gives the book a claim to be considered the first English novel, is but a pretext for describing some social custom or expounding some point of philosophical interest. Lyly was the first to compose a work of the kind in England. The various Courtesy books which are often cited as precursors of Lyly . . . do not set forward their material in artistic and delightful form."¹¹

⁹Croll, "Introduction," Lyly's Euphues, p. 1.

¹⁰Violet M. Jeffery, John Lyly and the Italian Renaissance (Paris, 1928), p. 2.

¹¹Ibid. p.2.

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Perhaps we may glean from Miss Jeffery's work, some support for the theory developed later in our study that Euphues pursues his ideal of learning and light in the person of Lucilla, for Miss Jeffery writes:

In reality we are none the wiser, after reading "Euphues", about Lyly's idea of a beautiful woman. Whether she should be dark or fair, he does not tell us and it is strange that in a book so full of discussion of beauty, his own personal impressions should have no place whatsoever. Beauty in the abstract,¹² beauty as a theory is of more importance to him.

We feel that Miss Jeffery is right and that Euphues seeks for the beauty of learning. At the conclusion of her book, Miss Jeffery offers an interesting facet in her criticism of Lyly in her observation:

But when we have searched out all Lyly's sources, when we have traced this motif to the classics, . . . that to Italy, what remains?

Lyly the artist, Lyly the individual. . . . The true creative artist rarely invents. His is the gift of discerning whether a tale or a piece of information has possibilities, his, the gift of handling that tale or piece of information, so that an artistic whole results. So it is with Lyly. . . . To speak of Lyly as an "inventive" genius, to dwell upon his originality in inventing subject matter is to distort Lyly. . . . He did not invent his style: he perfected it. He did not invent his subject matter: he adapted it. It is precisely this power of assimilating the

¹²
Jeffery, p. 49

work of others, adapting and creating afresh
that stamps him as an artist.¹³

In this study, it will be seen later that we agree with Miss Jeffery in believing Lyly to be a fine artist. We agree that he perfected his style. More, we suggest that he chose his style deliberately as the perfect form for his subject. But we do not concur with Miss Jeffery in believing that his material is in 'describing some social custom' though he is certainly 'expounding some point of philosophical interest.' The study will endeavour to show that these devices are but the clothing for his 'material' which indeed, he seems unlikely to have invented. The theory of the content of his book, offered in our thesis is the allegorical presentation of betrayal of religious faith in a scholar of the Renaissance through his lustful pursuit of learning.

In his study "Before Euphues" George B. Parks discusses
Euphues as

. . . clearly a psychological novel, its emphasis on "analysis of sentiments" or "sentimental rhetoric" or rather the rhetoric of sentiment. . . . The scenes are laid in drawing rooms, the events are achieved by exchange of words, and the conflicts are rather mental than external or overt.¹⁴

¹³
Jeffery, p. 137

¹⁴
George B. Parks, "Before Euphues," Joseph Quincy Adams Memorial Studies (Washington, 1948) p. 475.

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Parks' interpretation of Euphues approaches the meaning ascribed to the book in this study. Without realising, apparently, that possibly Lyly intended to write a form of psychomachia Parks observes:

These scenes and themes, however long drawn-out, represent a psychological action, portraying in dialogue or soliloquy inner and outer conflicts: friendship vs. love, love vs. duty or conscience, love vs. fidelity.¹⁵

We concur in such a reading of the text, but our thesis suggests that Lyly's theme is one of betrayal on several different levels, whereas Parks presumes that Lyly's

. . . theme is the irresponsibility of youth, especially the blind god's victims, and the material is subjective, recording sighs and complaints, pangs and sharp comment, in monologue, dialogue and letters.¹⁶

Parks believes that Lyly "was not writing as an innovator" but was trying merely to develop his material into a "rounded narrative."

We support Parks in his opinion that Lyly uses the medieval rhetorical method but we cannot agree with the view that Lyly

. . . probably thought his problems were purely those of style: but when he had developed his sentences according to the rules, he must have found that style had brought content along with it. . . . the proper statement . . . of his subject brought in psychology. Form as not

¹⁵ Parks, p. 476.

¹⁶ Ibid., p. 476.

unusually in literary expression, created content.¹⁷

We shall strive to show later that Lyly attempted far more than to write merely "a rounded narrative" and that he seems to have chosen his style deliberately as the best vehicle for what we believe to be a sophisticated allegory.

A place among the "Drab and Transitional Prose" of the sixteenth century is the best that C. S. Lewis will offer to Euphues. Lewis announces that

If Lyly had never written Euphues I should have placed him in the next chapter among the 'Golden' writers: that fatal success ties him down to the 'transitional' category.¹⁸

Lewis agrees with Croll (above, p. 5), that Lyly's style is a logical development from the medieval past where

--antithesis, alliteration, balance, rhyme, and assonance--were not new. They can be found even in More and in the Latin of the Imitation. So far as the elements are concerned we are indeed embarrassed with too many ancestors rather than too few.¹⁹

In explaining some possible reasons for Lyly's authorship of Euphues Lewis suggests that

¹⁷ Parks, p. 479.

¹⁸ C. S. Lewis, English Literature in the Sixteenth Century Excluding Drama (Oxford, 1954), p. 312.

¹⁹ Ibid., p. 312.

Euphues itself is related to Lyly's literary career rather as . . . a temporary aberration, a diversion of the author from his true path.

.
Lyly . . . anxious about ~~his~~ career, and much concerned to please his patron, the precisian Burleigh . . . had decided to turn moralist. He would write a palinode against excess of wit and other youthful follies. He would line up with Ascham and others against the dangers of Italian travel. . . . No moral theology, no experience of life, no knowledge of the human heart were required. The plan . . . was carried out in Euphues.²⁰

It will be seen later that far from striving to please his patron, this study offers theory that within Euphues Lyly enclosed an allegory which he dare not disclose during the rest of his life. Lewis states bluntly that he has no use for Euphues. He is disconcerted by the apparent anomalies in the book and sketches its seemingly ludicrous outline. His estimate of the novel finds expression in:

It is no kindness to Lyly to treat him as a serious novelist; the more seriously we take its action and characters the more odious his book will appear. Whether Lyly's moralizing was sincere or no, we need not inquire: it is, in either case intolerable. The book can now only be read, as it was chiefly read by Lyly's contemporaries, for the style.²¹

we must say at once that we agree whole-heartedly with Lewis in his opinion of the apparent value of Euphues. We hope to show, nevertheless, that the work repays careful study and that Lyly's intent was to write

²⁰

Lewis, pp. 313-14.

²¹

Ibid., pp. 314-15.

a secret allegory, sophisticated and complete on several levels of meaning. Lewis is right, doubtless, when he says "No style can be good in the mouth of a man who has nothing, or nonsense, to say." But we shall see later that Lyly had apparently a great deal to say.

Lyly's writing is mentioned briefly in The Elizabethan Professional Writer²² where Miller is more tolerant than C. S. Lewis in discussing Euphues. Miller refers more specifically to Euphues and His England but his remarks are applicable also to the earlier Euphues: The Anatomy of Wit. The book, we are told:

. . . is stylistically embellished like women's clothes: tropes and rhetorical figures, clusters of proverbs and unnatural natural history allusions, word-plays and alliterations are decorative rather than intrinsic. The consciously contrived aural effects of euphuism, . . . must have been especially pleasing to women who read aloud in small groups.²³

Miller tends to place himself in the audience of the period when Euphues was a new book rather than to apply modern standards of criticism to the work. He continues:

Furthermore, euphuism gave them [the women] a distinctive (and easily acquired) speech pattern that flattered and at the same time satisfied their social desires, and the romances permitted escape into an unreal lover's land where . . . amorousness was never stained with sex.²³

²²

Edward Haviland Miller, The Professional Writer in Elizabethan England, Cambridge (Mass.), 1959.

²³

Ibid., p. 62.

Although it was soon to decline, the allegorical tradition from the medieval period, was strong in the sixteenth century. Lyly inherited the medieval habit of mind although he was a son of the new learning. The background of the whole of life in the mid-sixteenth century when he grew up was medieval in tradition though the classical revival was active in the land.

John Colet is one of the famous early Humanists whose writings show clearly the hold of allegory upon him. Colet lived between 1466 and 1519 thus it was during his lifetime that the first effects of the Renaissance began to be felt in England. Before his death the corruption within the church had become insupportable, but he did not live to see the Reformation. As one of the foremost Humanists Colet's devotion to the new learning of the Renaissance has never been questioned. His zeal in starting to learn Greek at the age of fifty is mentioned by E. W. Hunt in his book on Dean Colet.²⁴ The Dean must have believed himself to be removed from the medieval intricacies of thought when in his Epistolas B. Pauli ad Romanos Expositio Literalis and in his Enarratio in Epistolam Primam S. Pauli ad Corinthios he insists on an historical approach to the New Testament. Nevertheless, he allegorises freely the Old Testament in the manner of his period. Hunt gives Colet's

²⁴ Ernest William Hunt, Dean Colet and his Theology (London, 1956), p. 6.

²⁵ Ibid., p. 131.

. . . comment on the words "as it is written" in Romans 4. 17: "In these days men quote the scriptures by chapter, as though they would put their finger on every passage. They have misgivings forsooth as to what people would think of them, did they not do so: utterly inappropriate as their quotations are, . . . But he who is conscious of his own learning, fearlessly says, like St. Paul, no more than 'it is written,' or 'as saith the Scripture.'²⁶

In his argument in Enarr. I Cor., Colet deprecates Jewish Cabbalism

in which not only are letters and words symbols²⁷ of things, but things are symbols of other things.

Hunt prints Colet's opinion expressed in a letter to Erasmus:

I do not venture to give any judgement about it [sc. the de Arte Cabbalistical]; and I acknowledge my own ignorance, having no insight in matters so remote, or in the resources of so great a man. And yet, as I read it, I did sometimes think that the wonders were rather verbal than real; for he gives us to understand that there is some mystery in the characters and combinations used to express Hebrew words.

. . . Ah, Erasmus, of books and of knowledge there is no end; but there is nothing better for this short term of ours, than that we should live a pure and holy life, and daily do our best to be cleansed and enlightened, . . . which . . . will . . . never be attained, but by the ardent love and imitation of Jesus. Wherefore it is my utmost wish, that leaving all indirect courses,²⁸ we may proceed by a short method to the Truth.

²⁶ Hunt, p. 101.

²⁷ Ibid., p. 129.

²⁸ Ibid., p. 130.

But historian though he strives to be, Colet is dyed in the allegorical colours of his contemporaries. He is sufficiently a son of the medieval world to explain

that the object of the author of the Creation story in Genesis I 'was not to give to the learned of future generations a scientific statement of the manner and order of the creation of the universe, but to teach the unlearned Israelites a moral lesson. His object is, to inform an uninstructed people about the order of the more conspicuous objects before the eyes; and that he may teach men what they themselves are, and to what end they were born. By this means he hoped to lead them the more easily, at a later time, to a more civilized life, and to the worship of God; which was the great end Moses had in writing.'²⁹

Colet was one of the foremost thinkers of his age but even so we see that he uses allegory although we have seen that he disparages the custom. It is clear, therefore, that many decades must pass before the background of medieval thought in England will give place to a less ambiguous habit of mind.

In his Apologie for Poetrie written between 1580-6, Sir Philip Sidney³⁰ suggests that poetry presents images of "things not affirmatiuely but allegorically and figuratiuelie written." He does not employ deliberately the allegorical tradition in his own writings but it is implicit in his belief that readers "shall vse the narration

²⁹ Hunt, pp. 94-5.

³⁰ Sir Philip Sidney, Apologie for Poetrie, ed. Edward Arber, English Reprints (Westminster, 1901).

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but as an imaginative groundplot of a profitable invention." He invites his readers to

. . . beleue with me, that there are many
misteries contained in Poetrie, which of
purpose were written darkely, least by
prophane wits, it should bee abused.³¹

Spenser's Faerie Queene frequently is considered to be the most sophisticated and beautiful allegory in the language. In the Proem to Book II, Spenser indicates in stanza four allegory on several levels within the poem. The reader may find

. . . Faerie lond yet if he more inquire,
By certaine signes here set in sundry place
He may it find; ne let him then admire,
But yield his sence to be too blunt and bace
That no'te without an hound fine footing trace
And thou, O fairest Princesse vnder sky,
In this fair mirrhour maist behold thy face,
And thine owne realmes in lond of Faery,
And in this antique Image thy great auncestry.

In stanza five the poet offers his reason for using allegory as the medium for his subject:

The which O pardon me thus to enfold
In couert vele, and wrap in shadowes light,
That feeble eyes your glory may behold,
Which else could not endure those beames bright,
But would be dazled with exceeding light.³²

We shall discover later that Lyly seems to have used allegory to hide his reason for writing Euphues in 'couert vele' and to have hidden his secret successfully from his contemporaries.

³¹
Sidney, p. 72.

³²
Edmund Spenser, Poetical Works, ed. J. C. Smith and
E. De Selincourt (London, 1957), pp. 69-70.

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From Spenser's letter to Raleigh we gather something of the popular regard for allegory in 1590:

Sir knowing how doubtfully all Allegories may be construed, and this booke of mine, which I haue entituled the Faery Queene, being a continued Allegory, or darke conceit, I haue thought good aswell for auoyding of gealous opinions and misconstructions, as also for your better light in reading therof, . . . to discover vnto you the general intention and meaning.³³

As Spenser discusses his

. . . generall end therefore of all the booke
. . . to fashion a gentleman or noble person
in vertuous and gentle discipline:

I haue followed all the antique Poets historicall, first Homere, who in the persons of Agamemnon and Vlysses hath ensampled a good gouernour and a vertuous man, the one in his Ilias, the other in his Odysseis: then Virgil, whose like intention was to doe in the person of Aeneas: after him Ariosto comprised them both in his Orlando; and lately Tasso disseuered them againe, and formed both parts in two persons, namely that part which they in Philosophy call Ethice, or vertues of a private man, coloured in his Rinaldo: The other named Politice in his Godfredo.³⁴

We see that Spenser mentions three different types of allegory. The journey is used allegorically in Homer and Virgil, the battle is the basis in Orlando and Tasso writes what is essentially a psychomachia,

³³ Spenser, p. 407.

³⁴ Ibid., p. 407

where the conflict of the moral virtues occurs. Spenser outlines his own intention of portraying in Arthur "the image of a brave knight" and disarms possible critics of his allegorical method by admitting that

To some I know this Methode will seeme
displeasaunt, which had rather haue good
discipline deliuered plainly in way of
precepts, or sermoned at large, as they vse,
then thus clowdily enwrapped in Allegoricall
deuises.

And in his next sentence we see that Spenser realises that he is of the older generation in using the medium of allegory when he reflects sadly of his young contemporaries

But such, me seeme, should be satisfide with
the vse of these dayes, seeing all things
accounted by their showes, and nothing esteemed
of, that is not delightfull and pleasing to
commune sence.³⁵

If added awareness of the firm background of allegory in English literature were needed, we might quote Spenser's dedicatory sonnet to "Lo. Burleigh Lo. high Threasurer of England:"

To you right noble Lord, . . .
.
Vnfitly I these ydle rimes present,
The labour of lost time, and wit unstayd:
Yet if their deeper sence be inly wayd.
And the dim vele, with which from comune view
Their fairer parts are hid, aside be layd.
Perhaps not vaine they may appeare to you.³⁶
Suche as they be, vouchsafe them to receaue.

³⁵ Spenser, p. 407.

³⁶ Ibid., p. 410

The Faerie Queene was published in 1590 a year before Sir John Harington's preface to his translation of Ariosto's Orlando appeared. It is interesting to compare the remarks of the two writers for both realise that they are near the end of a long tradition of allegory. Possibly Lyly realised twelve years earlier that his secret couched in allegory would be safe from the curious of his own day. They would not be likely to suspect allegory in a light book treating of almost contemporary court life. He must have known that serious allegory would not be expected from the pen of a young modern of the aristocratic court circle. It is at least a valid conjecture, perhaps, to suggest that in order to hide his true subject Lyly used an ancient method disguised deliberately as a brilliant modern exaggeration of well-known techniques of older writers.

Seventy-two years after Colet's death, we find Sir John Harington in 1591 allegorising scripture in his "Preface to the Translation of Orlando Furioso."³⁷ In his "defence of Poesie, . . . (the verie first nurse and ancient grandmother of all learning)" Harington explains that the

. . . holy scriptures, in which those high
mysteries of our saluation are contained,

³⁷ Sir John Harington, "A Brief Apologie for Poetry," Elizabethan Critical Essays, ed. G. Gregory Smith (London, 1950), 194-211.

are a deepe & profound studie and not
 suiect to euerie weake capacitie . . .
 therefore we do first read some other
 authors, making them as it were a looking
 glasse to the eyes of our minde.³⁸

Harington handles his subject in the pleasant discursive manner of
 the sixteenth century critic but makes his points nevertheless, as
 he approaches by easy stages his definition of allegory as his age
 understood it:

The ancient Poets haue indeed wrapped as
 it were in their writings diuers sundry
 meanings, which they call the senses or
 mysteries thereof. First of all for the
 literall sence (as it were, the vtmost barke
 or ryne) they set downe in manner of an historie
 the acts and notable exploits of some persons
 worthy memorie: then in the same fiction as a
 second rine and somewhat more fine, as it were
 nearer to the pith and marrow, they place the
 Morall sence profitable for the active life of man,
 approuing vertuous actions and condemning the
 contrarie. . . . also vnder the selfesame words¹
 they comprehend some true vnder-standing

 of naturall Philosophie, or sometimes of politike
 gouernement, and now and then of diuinitie: and
 these same sences that comprehend so excellent
 knowledge we call the Allegorie, which Plutarch
 defineth to be when one thing is told, and by
 that another is vnderstood.³⁹

It is interesting to read Harington's reasons why

. . . the men of greatest learning and highest wit
 in the auncient times did of purpose conceale these
 deepe mysteries of learning, and, as it were, couer

³⁸
 Harington, p. 198.

³⁹
Ibid., pp. 201-202.

them with the vaile of fables and verse for sundrie causes: one cause was that they might not be rashly abused by prophane wits, . . . and a principall cause of all, is to be able with one kinde of meate and one dish (as I may call it) to feed diuers tastes. For the weaker capacities will feede themselues with the pleasantnes of the historie and sweetnes of the verse, some that haue stronger stomackes will as it were take a further taste of the Morall sence, a third sort, more high conceited then they, will digest the Allegorie: . . . it hath bene thought by men of verie good judgement, such manner of Poeticall writing was an excellent way to preserue all kinde of learning from that corruption which now it is come to since they left that mysticall writing of verse.⁴⁰

Harington was writing thirteen years after the publication of Euphues. His description of the allegorical habit of thought thirty-seven years after John Lyly's birth gives weight to the view that Euphues was conceived by a man who grew up in a society steeped in the allegorical tradition. As we have seen, however, it seems likely that Lyly realised thirteen years before Harington wrote his preface that the long tradition of allegory was becoming outworn.

Sources for Lyly's Euphues have been sought intermittently by Renaissance scholars during the eighty years since Dr. F. Landmann's study appeared in 1882. He suggests that the most likely ancestor of euphuism is Don Antonio de Guevara's book Libro aureo de Marco Aurelio emperado: y eloquentissimo orator, published in 1529.⁴¹ The

⁴⁰ Harington, p. 203

⁴¹ Dr. F. Landmann, "Shakspere and Euphuism. Euphues an Adaptation from Guevara," The New Shakspere Society's Transactions, Series 1, No. 9 (London, 1885 [for 1882]), 241-76, p. 252.

The first translation into English was by Lord Berners in 1532.⁴²

Translations from Guevara's other writings soon followed. Landmann asserts that

The most prominent characteristic of Guevara's style is the parallelism of sentences, parisonic antithesis, well-balanced juxta- or contraposition of words and clauses; and he has a predilection for pointing out the corresponding words by consonance or rhyme . . . twin phrases . . . form the most prominent feature in Guevara's and Lyly's style.⁴³

Thomas North's English version of Guevara's book appeared in 1557 under the title of The Diall of Princes and Landmann believes that

The Diall of Princes and Lyly's Euphues exhibit the same style. They coincide in their contents in many points, and both show the same dissertations on the same subjects. . . . In both occur the same persons, and some of these persons bear the same name.⁴⁴

K. N. Colville in his book on The Diall of Princes⁴⁵ refutes Landmann's opinion that euphuism derives from Guevara via North's translation. Colville's view concurs with that of Lewis (above, p.10), in that Lyly did not invent euphuism nor derive it from Guevara, but

⁴² Landmann, p. 252.

⁴³ Ibid., p. 253.

⁴⁴ Ibid., p. 255.

⁴⁵ K. N. Colville, ed. The Diall of Princes, by Don Anthony of Guevara, trans. Sir Thomas North (London, 1919).

1. The first part of the paper is devoted to a general discussion of the problem of the existence of solutions of the system of equations (1) and (2) under the assumption that the functions f and g are continuous and satisfy certain conditions.

2. In the second part, we consider the case when the functions f and g are piecewise continuous and the system of equations (1) and (2) is solved in the sense of Carathéodory. It is shown that under certain conditions, the system has a unique solution.

3. In the third part, we consider the case when the functions f and g are discontinuous and the system of equations (1) and (2) is solved in the sense of Filippov. It is shown that under certain conditions, the system has a unique solution.

4. In the fourth part, we consider the case when the functions f and g are discontinuous and the system of equations (1) and (2) is solved in the sense of Filippov. It is shown that under certain conditions, the system has a unique solution.

5. In the fifth part, we consider the case when the functions f and g are discontinuous and the system of equations (1) and (2) is solved in the sense of Filippov. It is shown that under certain conditions, the system has a unique solution.

6. In the sixth part, we consider the case when the functions f and g are discontinuous and the system of equations (1) and (2) is solved in the sense of Filippov. It is shown that under certain conditions, the system has a unique solution.

7. In the seventh part, we consider the case when the functions f and g are discontinuous and the system of equations (1) and (2) is solved in the sense of Filippov. It is shown that under certain conditions, the system has a unique solution.

8. In the eighth part, we consider the case when the functions f and g are discontinuous and the system of equations (1) and (2) is solved in the sense of Filippov. It is shown that under certain conditions, the system has a unique solution.

9. In the ninth part, we consider the case when the functions f and g are discontinuous and the system of equations (1) and (2) is solved in the sense of Filippov. It is shown that under certain conditions, the system has a unique solution.

10. In the tenth part, we consider the case when the functions f and g are discontinuous and the system of equations (1) and (2) is solved in the sense of Filippov. It is shown that under certain conditions, the system has a unique solution.

that a trend already present in the English language culminated in concentrated essence in his Euphues. Croll, writing three years before Colville, in 1916 supports the same view, as we have seen earlier (p. 5). Colville points out that

. . . even if Guevara's style on the one hand and Lyly's on the other were far nearer to North's than they really are, there would still be an obstacle to the theory that the current flowed from one to the other. Between Guevara's Spanish and the English of all his translators is interposed a non-conducting substance. None of the French translators on whom all the English versions are based, troubled to reproduce the 'parisonic antithesis and well-balanced juxtaposition or contraposition or words and clauses' on which Landmann builds so much.⁴⁶

Evidence of the characteristics of euphuism in Middle English is marshalled competently by Colville who seems to prove that at least the style did not necessarily descend from Guevara. In his belief that the content of Euphues owes nothing to The Diall Colville is not so convincing. The likeness between the two books is not as great as Landmann avers. For instance, his assertion that

Euphues itself, as to its contents, is a mere imitation of Guevara's enlarged biography of Marcus Aurelius [The Diall of Princes] englisht by Thomas North.⁴⁷

is obviously an exaggerated claim because the incidents of Euphues

⁴⁶ Colville, p. xxxviii.

⁴⁷ Landmann, p. 255.

at least follow a developing sequence and are frequently different from those of the Diall which often have no apparent connection with each other. It does not, however, seem likely that the two names Lucilla and Liulia occur together in both books by accident. It will be seen later in the study that Lyly's novel is most carefully constructed and that we should err in ascribing to chance a detail as important to his apparent allegory as the names of his characters. The Diall does not seem to be allegorical, however, and Lyly's borrowings from it appear to be smaller and less important than Landmann believes. It is possible that Lyly may have included some similarities of detail from The Diall as a device in helping to protect his allegory from discovery. The names, which seem to be allegorical in Lyly would be unlikely to cause remark if they were thought to be borrowings along with other details from The Diall.

A 'roman à clef' interpretation of a source for Euphues is offered by Croll. It was found in the Autobiography of Simon Forman (in the Ashmolean MSS.; ed. Halliwell, 1849)⁴⁸ where are recorded

. . . the escapades of a certain John Thornborough, afterward Bishop of Limerick, while an undergraduate and fellow-student of Lyly's at Magdalen College, are picturesquely described; among other things he deceived the daughter of a certain "Doctor Laurence of Cowly," "as the mayor's daughter of Bracly [Brackley]", of which Euphues writes, deceived him." If this is a trustworthy report, and I see no reason for doubting it, the characters in The Anat. of Wit represent real persons, and the events real events.

⁴⁸
Croll, p. 32.

Don Ferardo is the Mayor of Brackley,
 Lucilla his daughter, Philautus John
 Thornborough, and Euphues of course Lyly.
 . . . The fact that no satisfactory source
 for the incidents in Euphues has heretofore
 been discovered adds slightly to the probability
 of Forman's statement.⁴⁹

All writers draw on the experiences of life within their own knowledge for the blood and bones of their characterisations. Lyly is unlikely to have been an exception to this established fact, but such tributaries to the stream of a writer's output cannot be considered in the exact sense as 'sources.' The possibility of any validity in the 'source' in the accepted sense of the word, seems remote, as we shall see later in the study.

The Golden Aphroditis licensed in July 1578 is a more interesting suggestion as a source for Euphues. Percy Waldron Long, in 1913 published a paper offering evidence that John Grange's Aphroditis may be Lyly's model.⁵⁰ Long does not attempt to prove that the novels have parallel situations indeed he links the situations of the Aphroditis far more closely with Gascoigne's The Aduentures passed by Master F. I. than with those of Euphues. But although "correspondences of detail, . . . rarely occur" between the Aphroditis and Euphues Long offers what seem to be significant similarities. Among them he points out that

Grange and Lyly . . . are misogynistic. Both

⁴⁹Croll, p. 32.

⁵⁰Percy Waldron Long, "From Troilus to Euphues," Kittredge Anniversary Papers (Boston, 1913), 367-76.

obtrude numerous proverbs concerning ladies' inquisitiveness, loquacity, selfishness, and fondness for things dear bought. Euphues apologizes in a letter . . . "To the grave Matrones and honest Maydens of Italy." So Grange, though he says . . . "Your Honour shall finde writte (as it were with letters of pure Gold) a chiefe poynte of womens vanities," notwithstanding avers that this "proceedeth not of any spite, malice, hatred, melancholy, or evil will that I beare unto the chaste Matrones." Both books are in effect addressed to ladies; but Grange feigns himself addressing a company of them and introduces repeatedly the vocatives "deare Dames," "my glittryng starres." Correspondences of detail, however, rarely occur. In the dedications both authors disclaim learning, and allude to Apelles and the shoemaker, . . . The book was still new on the stalls (licensed July 1, 1578) while Lyly was writing (licensed December 2, 1578). That he wrote a moral love story, misogynist in tone, with conversazioni d'amore, and appended letters,--when the first such English work had just appeared,--was resemblance enough.⁵¹

Long's illustrations from The Golden Aphroditis raise conjecture.

He quotes further:

The pure loue which I beare unto thee (most lyke to the stone Albeston) can not be quenched agayne: neyther my mynde beyng once frozen with feare, can by any meanes but thorowe thy gracious goodnesse be thawed againe, lyke to the operation of Gelacia a very white gem, whose coldnesse is suche, that no fire can heate the same.⁵²

This seems to be indeed a replica of the true Lylian vein. It is also just possible that the Aphroditis may be allegorical. Albeston as a white stone of pure love would appeal to Lyly's mind, attuned

⁵¹ Long, p. 374.

⁵² Ibid., p. 374.

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as it was to symbolism. He would readily liken Albeston to Gelacia as 'glacier' an intensely cold white jewel. It is, however, not the purpose of this study to delve into possible symbolism in what might well be one of Lyly's true sources. It is instead, our purpose to strive to show that Euphues is a sophisticated allegory. Many levels of meaning are visible in the novel but the study is concerned only with proof of the allegorical intent in Euphues and with demonstrating the scholarly level of the allegory. For the purposes of the paper, questions of botany and "unnatural natural history" in Euphues will be disregarded.

The thesis will offer a detailed examination of the evidence of allegory in Euphues, in chapter I. The second section will be devoted to discussion of a theory that all the characters in the book are facets of each other and of Euphues, and thus possibly of Educated Man. Proof of the theory would have wide implications affecting appreciation of the form of the allegory and throwing new light on Lyly's style. In the third chapter the fitness of Lyly's style for his subject will be considered. It will be seen that his use of antithesis, hitherto much decried, is indeed the perfect vehicle for his allegory. In chapter IV of the study we shall examine in detail the scholarly level of meaning. And as we thread through the subtle intricacies of the book we shall hope to see clearly, Lyly's allegorical purpose.

The theory that Euphues may be allegory arose from close study of the text from an assignment to prepare for oral delivery a paper on Lyly's novel. After discounting the piled phrases of illustration sprinkled throughout the book, it became apparent that the novel is unusually thoughtful. It seemed to be well-written in an arresting fashion, offering interesting paradoxical argument.

Apparent inconsistencies occur in the book, scattered through the text with seeming inconsequence. To dismiss these passages as slavish addiction to sound at the expense of sense as many former critics have done was to disparage the acute mind behind the brilliant paradoxes of the rest of the book. It was clear also, that the dialogue and form of the book reflect Lyly as essentially a playwright, although it was three years after the publication of Euphues before his first play appeared. In a writer of his calibre it seemed inconceivable that discrepancies in characterisation could be other than deliberate.

Close examination of the inconsistencies in the text led me to suspect the work to be allegory. Again, as an actual or potential playwright, Lyly would be a natural allegorist, for appreciation of the symbolic which is very close to the allegoric, is among the most important tools of the playwright. During later

investigation of his plays⁵³ and other writings⁵⁴ I found that these too exhibit an allegorical habit of mind. Bond prints a letter from Lyly written as a preface to Thomas Watson's Passionate Centurie of Loue (1582), where Lyly discusses pleasure as being

. . . such . . . that it melteth the marrowe before it scorch the skin, and burneth before it warmeth: Not vnlike vnto the oyle of Teat, which rotteth the bone and neuer rankleth the flesh, . . . The repeating of Loue, wrought in me a remembrance of liking, but serching the very vaines of my hearte, I could finde nothing but a broad scarre, where I left a deepe wounde: and loose stringes where I tyed hard knots: and a table of steele, where I framed a plot of wax.⁵⁵

The allegorical tendency of thought in Lyly is evident in the letter. Therefore, as one of the keys to allegory lies in the names of the characters, I examined the derivations of the names in Euphues and found them to be of possible allegorical significance. These, then, were the first clues: the discrepancies in the text of a careful writer with a strong feeling for words, the occasional inconsistencies

⁵³ Bond, III, 7-103, discusses allegory in Lyly's play Endimion.

⁵⁴ In 1589 Lyly's Pappe with an hatchett appeared, from which Bond prints the excerpt "O sir, I am not al tales and riddles, and rimes and iestes, thats but my Liripoope, if Martin knock the bone he shall find marrow, & if he looke for none, we'll knock the bone on his pate, and bring him on his marie bones." (III, 407).

⁵⁵ Bond I, 26.

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in otherwise excellent dialogue and characterisation, the strong possibility that he would be capable of, and strongly attracted to the genre of allegory, and finally, his choice of names for the characters.

In studying other writings of Lyly, I found support from Lyly's own pen for my theory that Euphues is an allegory. Strong corroboration lies in a passage from a letter written to Philautus by Euphues. He says:

Ah Philautus . . . either thou seeme to wise in thine owne opinion thinking scorne to be taught, or to wilde in thine attempts in reiecting admonishmēt. The one proceedeth of self loue and so thy name importeth, the other of meere folly, and y^t thy nature sheweth:

(I, 306)

Thus the symbolic use of the name Philautus is established by Lyly himself. It seemed likely that the other names in Euphues may be of special significance.

In Lyly's address TO THE LADIES and Gentlewoemen of England he writes:

Arachne hauing wouen in cloth of Arras, a Rainebow of sundry silkes, it was objected vnto hir by a Ladie more captious then cunning, that in hir worke there wanted some coulours: for that in a Raine-bow there should bee all: Unto whom she replied, . . . thou must imagine that they are on the other side of the cloth: For in the Skie wee canne discern but one side of the Raine-bowe, and what coloures are in the other, see wee cannot, gesse wee may.

In the like manner . . . am I to shape an aunswere in the behalfe of Euphues, . . . if, by some more curious then needeth, it shall be tolde him, that some sleightes are wanting, I must saye

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they are noted on the backside of the booke
 When Venus is paynted, we can-not see hir
 back, but hir face, so that all other thinges
 that are to be recounted in loue, Euphues
 thinketh them to hang at Venus back in a
 budget, which bicause hee can-not see, hee
 will not set downe.

These discourses I haue not clapt in a
 cluster, . . . I haue sowed them heere and
 there, lyke Strawberies,
 Then Ladies I commit my selfe to your curtesies,
 crauing this only, that hauing read, you conceale
 your censure, . . . If you be wronge (which
 cannot be done with-out wrong) it were better
 to cut the shooe, then burne the last.

(II, 8, 10).

Thus Lyly gives engaging reason to believe that Euphues is an
 allegory. In the last sentence of the passage, he points out that
 he cannot be censured by the ladies unless they wrong him, and that
 it is better to ease the pinched toe in the shoe than to burn the
 maker with criticism. He submits thus delicately that the fault
 may lie in the foot rather than in the shoemaker.

Additional proof of allegorical intent is found in the dedication
 of Euphues and His England to the Earl of Oxford. Lyly writes:

. . . some there haue bene, that . . . praised
 mine olde worke, and vrged me to make a new,

 so that at the last I was cōtent to set an
 other face to Euphues, but yet iust behind the
 other,
 Twinnes they are not, but yet Brothers, . . .
 both like the father . . . I am one of those
 Poets, which the painters faine to come vnto
 Homers bason, there to lap vp, that he doth
 cast vp.
 Appelles dyed not before he could finish
 Venus, but before he durst, . . . Timomachus

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broke off Medea scarce halfe coloured, not that he was not willing to end it, but that he was threatned: I haue not made Euphues to stand without legges, for that I want matter to make them, but might to maintein the: so that I am enforced with the olde painters, to colour my picture but to the middle, or as he that drew Ciclops, who in a little table made him to lye behinde an Oke, wher one might perceiue but a peece, yet cōceiue that al the rest lay behinde the tree, or as he that painted an horse in the riuer with halfe legges, leauing the pasternes for the viewer, to imagine as in the water.

(II, 3-6).

The quotation requires no explanation. It is sound evidence that Euphues may indeed prove to be allegory.

After considering some indications that Lyly may have intended to write Euphues as allegory, we must now outline broadly what we believe to be the purpose of the work. The novel appears to be a study on various levels of the betrayal of religious faith, through the lustful pursuit of learning. Frequent references to the "minde" offer the clue that the betrayal takes place on the mental plane. The chief protagonists are Euphues and Lucilla, a pair of apparently superficial young people who betray one another. At the fictional level the man, Euphues, embarks on a career of vice in Naples against the advice of Eubulus, a wise old man. Euphues lustfully pursues Lucilla, betrothed to Philautus, their mutual friend, Self-Love, who exists allegorically only as the self-love of all the characters. Lucilla is Euphues' willing partner in illicit love which is stated specifically not to be carnal, and together they betray Philautus.

Meanwhile Liuia, Lucilla's companion connives with the lovers.

Lucilla gives Euphues her "heart for ever" but betrays him almost immediately for Curio whom she takes for her love. Thus she leaves learning with Euphues, but he is without faith. The protests of her father, Ferardo, and of Euphues are of no avail. Ferardo does not disinherit her but he dies, fearful that his possessions will be dissipated by Curio.

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For our purposes the tropological allegory will be considered as the first level of meaning within the fiction. On this level the characters become personifications of the qualities they represent. The derivations of their names (which are discussed later in the study), give the clues to the tropological titles. These appear to be labels for the different facets of personality of the characters in the book, and thus possibly of Everyman in his educated aspect. Euphues becomes Wit-without-Wisdom and scorns the advice of Eubulus who is enfeebled divine wisdom or love. Lucilla is now known as A Little Light. She is a virgin, cultivated and aristocratic, rich and proud. Her father is Materialism, formerly Ferardo, who leaves his daughter to her own devices during his frequent business trips.

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Wilson, in his Arte of Rhetorique, 1560, ed. G. H. Mair (Oxford, 1909), p. 172, describes a trope as "an alteration of a worde or sentence, from the proper signification, to that which is not proper. . . . Tropes are either of a worde, or a long continued speche or sentence. . . . Tropes of a long continued speche or sentences, are these. An Allegorie, . . . Resembling of things. . . . Similitude. "Tropological" is used in this study in Wilson's sense of 'Resembling of things.'

Meanwhile she lives in the home of Materialism with Liuia, who has become Worldly Wisdom. Philautus who is Self-Love, as we saw above (p.), is used by Lyly as a weakening or evil influence on the characters of Euphues, Lucilla and Ferardo at all levels within the fiction. On this the tropological level, Self-Love has been betrothed to A Little Light by her father, Materialism, since her birth.⁵⁷ He has given her his own standards for he intends to use her for his own ends. Self-Love for A Little Light is pride in her own position and achievements, the benefits of which she will not share with man. But when Wit-without-Wisdom is introduced to her they develop a mutual infatuation. He pursues her lewdly and she decides to capitulate to his great desire for the beauty of her knowledge. Meanwhile she lusts for his well-developed capacity for learning. She hopes to deceive Self-Love even as she deserts him, for she says:

And I hope so to behaue my selfe as Euphues
shall thinke me his owne, and Philautus
perswade himselfe I am none but his.

(I, 207).

She intends to forsake her proud isolation as A Little Light cherished for the use of Materialism, her father. She will share in secret the delights of A Little Light with Wit-without-Wisdom. She will deceive,

⁵⁷ Evidence of an arranged marriage between Philautus and Lucilla is in the passage "Philautus knewe well the cause of this sodayne departure, which was to redeeme certeine landes that were morgaged . . .

 in his Fathers time to the vse of Ferardo who on that condition had before time promysed him his daughter in marriage." I, 217-18.

therefore, the Self-Love imposed on her at an early age by Materialism because she will retain her outward show of betrothal to her Self-Love which is really the Self-Love of Materialism masquerading as the Self-Love of A Little Light.

Wit-without-Wisdom and his lady compound together to keep secret their illicit liaison from Materialism. But soon he discovers their perfidy. Suddenly A Little Light breaks faith with Wit-without-Wisdom and bestows herself on Curio, who has become Seeker-after-Excellence. She begins a career of prostitution where she will be available for all who seek her. Wit-without-Wisdom prophesies bitterly that she will betray those who win her, just as she has betrayed his faith. Her lovers will discover that light will leave them without faith. In losing her to Curio, Materialism loses faith in her also. She has become valueless to him. Broken-hearted, he dies, sure that his property will be dissipated by his daughter and her lover.

The allegory of learning forms the basis of our discussion at the second level of allegory within the fiction. Euphues is a young scholar from Athens who scorns the advice of the old teacher Eubulus, by making friends with Philautus, a young courtier congenial to Euphues in every way. Philautus (Self-Love), Lyly is careful to explain, is Euphues' other self.⁵⁸

⁵⁶ "I will therefore haue Philautus for my pheere, [fellow] and by so much the more I make my selfe sure to haue Philautus, by how much the more I view in him the liuely Image of Euphues." I, 197.

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The scholar is introduced to a beautiful princess, pure and cultivated, rich and proud. He decides to seduce her. She is intrigued by his fine body and brain and decides to follow her own lust for him in spite of her long betrothal to Self-Love. The scholar and the princess decide to indulge in a secret love affair and to deceive his friend and her betrothed (each individual Self-Love). They deceive also the prince (formerly Ferardo) father of the princess. After her father's discovery of the liaison the princess breaks faith with her lover and bestows her favour on a humble citizen. The scholar and her father execrate her for prostitution, but they cannot shake her purpose. She regards her situation as a curse from God for betraying her Self-Love and lustfully seeking the wonderful capacity for learning of the scholar. He loses faith in the princess when she deserts him but she is Light at all levels, therefore in losing her the scholar loses faith in Light. Lyly seems to equate loss of faith in Light as loss of religious faith which leaves a desolate void in the scholar's life, although he retains learning. He prophesies that she will betray the faith of all who seek her. The prince, her father, dies broken-hearted.

We have traced briefly the outline of the scholarly level of the allegory. It will be elucidated in detail after we have examined the proofs of allegory offered in the study. It is necessary now, after having shown evidence that Euphues may be an allegory to try to establish detailed proof of the theory.

2. LYLly USES PARALLELISM AND ANTITHESIS TO SHOW EACH CHARACTER
AS AN INTERACTING FACET OF THE COMPOSITE PERSONALITIES
OF THE OTHER CHARACTERS AND THUS POSSIBLY OF
EVERYMAN IN HIS EDUCATED ASPECT

The first part of our proof that the characters in the novel are also interacting facets of personality in Euphues depends on evidence that the names of the characters are allegorical. It has been stated above (p.30) that Lyly himself shows Philautus to mean 'Self-Love' and on investigation we find the other names to be allegorical also. The derivation of Euphues is from the Greek and means 'well-endowed by nature' or 'well-grown'.⁵⁹ In judging whether the derivation is indeed applicable to Lyly's book, we must investigate the text. The sub-title, The Anatomy of Wit has two interpretations which concern us. The first is a 'dissection of Euphues' wit', which is peripheral to our discussion. The second meaning is 'the skeleton of wit' (OED, 1897). We shall find both these meanings to be useful and to merge for the purposes of our study. With this in mind, we read Lyly's phrase describing Euphues at the beginning of the book.

⁵⁹"The adoption of this word [Euphues] by Lyly as the name of a personage of fiction was suggested by the passage of Ascham quoted below. . . . '1570 Ascham Scholem . . . Εὐφύης is he that is apte by goodnes of witte, and appliable by readines of will, to learning, hauing all other qualitties of the minde and partes of the bodie that must another day serue learning . . .'" OED (1897).

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60

He is " . . . of more wit then wealth, and yet of more wealth then wisdom" (I, 184). And so from the first antithesis we glean the clue. He has wit, but little wisdom. As Ascham puts it "all other qualities of the minde and partes of the bodie" are adapted perfectly to learning, but the "anatomy" of Euphues is not yet furnished with wisdom. To support the clue, we offer three of the excellent passages where the narrator reveals himself.

He says:

Euphues . . . departed leauing this olde gentleman in a great quandarie: . . . perceiuing that he was more enclined to wantonnesse, then to wisdom, . . .

(I, 194).

The second excerpt reads:

Heere ye may beholde gentlemen, how lewdly wit standeth in his owne lyght, . . .

(I, 195).

60

Morris W. Croll and Harry Clemons in their Lyly's Euphues (London, 1916), p. 2, support our view of wit in this study by an interesting note:

Wit. The word as used by Ascham in the passage which suggested Lyly's title, means simply talent for studies, intellectual capacity. This is the usual meaning in the 16th century. Lyly often places it, however, in antithesis with wisdom, much as he contrasts lust and love. A new turn is thus given to the word . . . it becomes almost equivalent to worldly curiosity and an unholy desire of knowledge--the lust of the mind--, and stands for the dangerous and insidious tendencies of the Renaissance in their conflict with the severer religious ideas of the Reformation.

In the third passage Lyly writes:

I haue euer thought so supersticiously of wit,
that I feare I haue committed Idolatry agaynst
wisedome.

(I, 196).

And thus from our cumulative evidence, it seems possible that
we may discuss Euphues allegorically as Wit-without-Wisdom.

To continue with the derivations we discover that Eubulus
comes from the Greek Eu 'good' and from bule 'to bubble up.'⁶¹
Eubulus is a rare Christian name but it occurs in Tim.II.iv.21
where it describes "one of St. Paul's companions."⁶² From the
evidence it seems that Eubulus is well-named as a fountain of good
advice, for he appears to offer the kindly wisdom of a teacher in
admonishing Euphues:

If therefore thy Father had bene as wise an
husbandman, as hee was a fortunate husbände,
or thy Mother as good a huswyfe as shee was
a happye wyfe, if they had bene bothe as good
Gardners to keepe their knotte, as they were
grafters to brynge foorth such fruite, . . .
.
they had sowed Hempe before Wheate, that is
discipline before affection.

(I, 187-8).

The derivation of Liuia is obscure, but the most likely source
seems to be olive described as "an evergreen tree with . . . leaves,

⁶¹ OED (1897).

⁶² E. G. Withycombe, The Oxford Dictionary of English Christian
Names (Oxford, 1946).

green above and hoary beneath, and axillary clusters of small whitish four-cleft flowers: cultivated in the Mediterranean countries . . . chiefly for . . . the oil thence obtained."⁶³ Liuia's role in the book is small, but the olive seems to offer credible parallels with the worldly wisdom of the lady-in-waiting. The smooth flourishing surface produced by worldly wisdom as the normal habit of life of the courtier, is founded on very "hoary" usage. And "oil" is a product traditionally to be found in courts.

The crowning derivation without which the theory of allegory would disintegrate, is found in Lucilla. Her name is said to be "apparently a dim derivative of L Lucius," which is described as "(m): a L praenomen, probably derived from lux 'light.' . . . But it seems not to have been used as an ordinary Christian name until the Renaissance."⁶⁴ Another source interprets Lucius as "Light bringer: daybreak: born at daybreak."⁶⁵ Therefore, as Lucilla's name means "a dim derivative" of light, perhaps we are justified in suggesting for Lucilla the tropological name of "A Little Light." Evidence that Lyly intends Lucilla to have some connection with 'light' is plentiful throughout the book. One such passage occurs when she is disdain-

⁶³ OLD (1897).

⁶⁴ E. G. Withycombe, p. 89.

⁶⁵ Flora Haines Loughead, Dictionary of Given Names (Calif. 1934), p. 112.

to marry Philautus. Her words are significant:

And in this Philautus woulde cyther shew
himselpe of greate wisdome to perswade,
or mee of great lightnesse to be allured:
although the loadstone drawe yron, yet
it cannot moue golde, though the Iette
gather vp the light strawe, yet can it
not take vp the pure steele.

(I, 228).

With typical use of antithesis and parallelism, Lyly opposes 'light strawe' and 'pure steele' perhaps as symbolism for Lucilla. The double sense of lightness and purity are typified in 'strawe' and 'steele' and Lyly may have a paradoxical meaning also in the "strewing" or "wasting" quality of lightness in the wanton sense, opposed by "stealing" the "purity" of A Little Light. Supporting the tropological meaning of Lucilla is a remark made by Ferardo when he is remonstrating with her for refusing Philautus. Ferardo laments

But this gryueth mee most, that thou art
almost vowed to the vayne order of the
vestall virgins.

(I, 229).

Ferardo appears to derive from the Latin ferrum 'iron' and from arduous 'strenuous, energetic.'⁶⁶ "A strenuous man of the Iron Age" would describe Ferardo suitably. Evidence that the father of A Little Light is a materialist is to be found in the following passage from

⁶⁶
CED (1897).

THE
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MUSEUM OF NATURAL HISTORY
AND
ZOOLOGY
OF THE
CITY OF LONDON
1871

• 1871 •

THE
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1871

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THE
LIBRARY OF THE
MUSEUM OF NATURAL HISTORY
AND
ZOOLOGY
OF THE
CITY OF LONDON
1871

1871

the text where he harangues Lucilla:

Woulde . . . I had dyed in my youthe in
the courte, or thou in thy cradle, . . .
I perceiue now that the wise Paynter saw
more then y^e foolish parent can, who paynted
loue going downward, saying it might well
descend, but ascende it coulde neuer. . . .
Shall Curio enioy y^e fruite of my trauailes,
possesse the benefite of my labours, enherit the
patrimony of mine auncestors, who hath neither
wisdome to increase thẽ, nor wit to keepe thẽ?

(I, 243).

Lyly parallels Ferardo's youth with Lucilla's youth when he suggests that Light was born at the court.⁶⁷ The painting of love descending from God as the parent is symbolical and antithetical with the idea that love did not 'ascende' from the child of Ferardo. The outrage of the "strenuous man of the Iron Age" is shown in the last sentence of the excerpt, at the thought of his possessions being inherited by Curio. The passage shows a strong materialistic attitude in Ferardo who seems to regard love from his daughter as his "right" rather than his privilege. He is concerned about the disposition of his goods after his death, when presumably they may be more appreciated by the poor Curio than they might have been as the inheritance of the rich suitor Euphues. The happiness of his daughter, to a man whose values are not materialistic, should be more important than the

⁶⁷ Parallelism in this thesis is used in the sense described in Wilson's *Rhetorique*, p. 207, where he writes "Resembling of things, is a comparing or liking of looke, . . . one thing with an

disposition of his fortune. It may be argued from the passage that Ferardo believes happiness is to be found in material possessions. He is, then, perhaps accurately described as Materialism⁶⁵ on the tropological level of allegory.

The last character to be mentioned in the book is the lover who wins Lucilla from Euphues. His name is Curio, deriving from the Greek meaning 'curio hunter' or 'Seeker-of-Excellence.'⁶⁷ Support for the allegorical interpretation is found in Lucilla's words defending her choice of Curio as her lover. She announces:

Curio, yea, Curio, is he that hath my loue at his pleasure, and shall also haue my life at his commaundement, and although you deeme him vnworthy to enioye that which earst you accompted no wight worthy to embrace, yet seeinge I esteeme him more worth then any, he is to be reputed as chiefe.

(I, 239).

A Little Light has bestowed her love and her life on Seeker-after-Excellence. Euphues and Ferardo and the Self-Love imposed on her from her childhood, regard Curio as an "vnworthy" suitor for A Little Light who knows that her earlier lovers sought her for reasons of Self-Love.

other . . . By this figure . . . we might compare one man with an other, or wee might heape many men together, and proue by large rehearsall any thing wee would."

⁶⁸ Materialism is a term unfamiliar to the sixteenth century, but it describes perhaps more accurately than any other single word the greed for power and material benefits irrespective of other standards of value.

⁶⁹ OED (1897).

Wit-without-Wisdom as Euphues sought to win her learning secretly; Philautus, her own Self-Love kept her aloof from others at the beginning of the novel. Openly Curio loves her and seeks her "Excellence." He is a "wight," an imperfect human being, but he has gained A Little Light whom he will share with others.

As we have seen above (pp. 37-42), the characters of the novel are likely to be allegorical, and behind their names lie the keys to the various levels of Lyly's allegory. Using the names as our clues, and analyzing the dialogue, we shall endeavour to show that allegorically the people of the novel are facets of the characters of one another and most importantly of Euphues and Lucilla.

It is necessary to realize that within our theory of allegory, Lucilla is set apart from the other characters who serve her as their lady in some semblance of the courtly tradition. Both she and Euphues appear to be composite characters whose different facets are reflected one from each of the other people of the novel as they are identified at the tropological level. All the puppets have lives of their own within the fiction and to a small extent their facets affect each other, apart from their function of each showing a specific characteristic of Euphues and Lucilla. We shall study examples of the activities of Philautus as a force within the characters where always he exerts a selfish or an evil influence. The design of the book seems to preclude three-dimensional realistic portraits of the characters. They are drawn almost as two-dimensional puppets, and

even the composite character of Euphues is a sum of characteristics rather than an indissoluble essence. It is as if Lyly had drawn separately the mental and emotional and physical conflicts of man, and superimposed the resulting characterisations instead of fusing the different states of conflict. The character of Lucilla, however, is conceived differently. She is a puppet⁷⁰ until her first break with Self-Love, and then gradually she comes to a kind of stylised life until (in Lyly's eyes), she vindicates herself at the end of the book.

First we must establish that allegorically Euphues is Everyman in his educated aspect and on turning to Lyly's description of Euphues after his arrival in Naples we discover that

There frequented to his lodging and mancion house
as well the Spider to sucke poyson, of his fine wyt,
as the Bee to gather hunny, as well the Drone, as
the Doue, the Foxe as the Lambe, as well Damocles
to betraye hym, as Damon to bestrue to hym: . . .
who being demaunded of one what countryman he was,
he answered, what countryman am I not? if I be in
Crete, I can lye, if in Greece I can shift, if in
Italy I can court it: if thou aske whose sonne I
am also, I aske thee whose sonne I am not.

(I, 186).

70

Violet M. Jeffery in her John Lyly and the Italian Renaissance (Paris, 1928), observes "never an explanation of the psychology of his puppets" p. 138. J. Dover Wilson shares the view that Lyly's characters are puppets. In his John Lyly (Cambridge, 1905), he mentions that "yet now and again these euphuistic puppets, distinguishable only by their labels, are inspired with something that is almost life by a phrase or a chance word," p. 73.

In the first line of the quotation the terms 'lodging' and 'mansion house' are parallel. Thus Everyman in his educated aspect need not necessarily be rich. To lie and shift in Crete and Greece may be antithetical to the activities in Italy of a courtier if he should be a nobleman in the best sense of the term, but they may be parallel with his way of life if he should ignobly lie and intrigue at court. We gather from the reference to his 'fine wyt' and to courtiership in Italy, that Euphues is likely to be educated, but in the last two lines of the quotation he seems to imply that he may be Everyman. Lyly's typical ambiguity is nevertheless completely logical in the style and content of his novel, where balance and paradox are part of the content, as in this one example where Euphues seems to be Everyman in his educated aspect.

Euphues and Eubulus are the first two characters to appear in the book. We shall study Lyly's description of the two men. Unfortunately, copious quotations are necessary for clarity in our discussion. The novel begins with a description of Euphues, a young man living in Athens. Lyly writes:

There dwelt in Athens a young gentleman of great patrimonie, & of so comely a personage, that it was doubted whether he were more bound to Nature for the liniaments of his person, or to fortune for the encrease of his possessions . . . This younge gallant, of more wit then wealth, and yet of more wealth then wisdom, seeing himselfe inferiour to none in pleasant conceits, thought himselfe superiour to al in honest conditions, insomuch y^t he deemed himselfe so apt to all things, that he gaue himselfe almost to nothing, but practising of

to the first line of the following paragraph.

There is a great deal of interest in the subject of the present and future of the world.

It is a subject which has attracted the attention of all nations and all ages.

It is a subject which has been the subject of much speculation and discussion.

It is a subject which has been the subject of much study and research.

It is a subject which has been the subject of much thought and reflection.

It is a subject which has been the subject of much action and effort.

It is a subject which has been the subject of much hope and faith.

It is a subject which has been the subject of much love and charity.

It is a subject which has been the subject of much wisdom and knowledge.

It is a subject which has been the subject of much power and influence.

It is a subject which has been the subject of much glory and honor.

It is a subject which has been the subject of much joy and happiness.

those things cōmonly which are incident to
these sharp wits, fine phrases, smoth quipping,
merry taunting, vsing iesting without meane, &
abusing mirth without measure.

(I, 184).

But almost immediately we are shown another side of Euphues.

After his arrival in Naples

hee wanted no companions whiche courted hym
continuallye with sundrye kindes of deuises,
whereby they myght eyther soake hys purse to
reape commoditie, or sooth hys person to wyne
credite, for hee had guestes and companions of
all sortes . . . Yet hee behaued hymselfe so
warilye, that hee [singled his game wiselye. Hee
coulede easily discerne Appollos Musicke, from Pan
his Pye, and Venus beautie from Iunos brauerye,
. . . hee welcommed all, but trusted none, hee
was mery but yet so wary, that neither the flatterer
coulede take aduantage to entrap him in his talke,
nor y^e wisest any assurance of his friendship: who
being demaunded of one . . . he answered . . . I . . .
can fast with the Stoyck, sleepe with Endimion . . .
vsing these speeches & other like.] an olde
Gentleman in Naples . . .

(I, 186).

Then Iyly tells us of Eubulus' approach to Euphues, the newcomer
in Naples who has been noticed by the townsfolk. It is interesting
at this point, to consider the square brackets in the text. The
material between the brackets was not in the first edition (I, 107).

With this fact in mind, we shall consider the continuation of the
excerpt:

an olde Gentleman in Naples seeinge hys pregaunt
wytte, his Eloquent tongue somewhat tauntinge,
yet wyth delight, his myrthe wythout measure, yet
not wythout wytte, hys sayinges vaine glorious, yet
pythie, beganne to bewayle hys nurture: and to muse
at hys Nature, beeinge incensed agaynste the one as
moste pernicious and enflamed wyth the other as

moste precious: for hee well knewe that so
rare a wytte woulde in tyme eyther breede
an intollerable trouble, or bringe an
incomperable Treasure to the common weale:
at the one hee greatly pittied, at the other
he reioysed.

Hauinge therefore gotten opportunitie to
communicate with him hys minde, wyth watrye
eyes, as one lamentinge his wantonnesse, and
smilinge face, as one louinge his wittinesse,
encountred him on thys manner.

(I, 186).

From the three excerpts we gather that on the fictional level of the story, Euphues is a gay, clever, conceited young man given to merriment and high living; that he is shrewd and cautious in Naples; that Eubulus fears for Euphues. On the tropological level we see Euphues behaving in Athens as Wit-without-Wisdom, but the description of him in Naples shows a careful character behaving warily in a new situation. Thus he is showing a different facet of personality. He seems to be acting wisely. In studying the last sentence of the passage describing Eubulus we read 'Hauinge . . . gotten opportunitie to communicate with hym hys minde' and we notice the ambiguous pronouns 'hym' and 'hys.' Lyly is a careful stylist and it seems unlikely that his ambiguous pronouns are accidental. Eubulus may be about to communicate to Euphues his own mind, as distinct from his emotional excesses. Now we must consider the material between the square brackets mentioned above. In discounting additions to the text of all editions after the first, it is easy to see that Lyly

uses another pronoun ambiguously. 'Hee' refers to 'an olde Gentleman in Naples' but paradoxically it refers also to 'my youthe,' 'thys young Impe,' and to Euphues (I, 185). Thus it would seem that Lyly refers ambiguously to Euphues and Eubulus by the same pronoun. The later additions to the text do not alter the meaning, but they serve to obscure the ambiguous use of the pronoun which it is important to notice that Lyly retains after the alterations were made. It seems likely that his use of it is not accidental, for he revised the passage with every appearance of care, meanwhile retaining its original sense.

Lyly has told us that Eubulus is old and feeble as he speaks to Euphues:

Young gentleman, although my acquaintance
bee small to intreate you, and my authoritie
lesse to commaund you, yet my good will in giuing you
good counsaile should induce you to beleue mee.

(I, 187).

We know from the evidence of the book's first paragraph examined above (p. 38), that until Euphues entered Naples he had a very limited acquaintance with wisdom. It is possible, therefore, that the words of Eubulus may be capable of interpretation allegorically as Euphues' own inner wisdom, as well as being the words of Wisdom tropologically presented in Lyly's puppet Eubulus. If we regard the quotation as typifying Euphues' own wisdom, we realise that indeed the wisdom of Euphues would have little authority, otherwise he would have been

better acquainted with it during his life in Athens. His own wisdom would be friendly also, in its concern for Euphues' well-being. Eubulus continues to remonstrate

I am enforced to thincke that either thou dyddest want one to giue thee good instructions, or that thy parentes made thee a wanton wyth too much cockeringe, either . . . vsinge no discipline, or thou too frowarde in reiecting their doctrine, eyther they willinge to haue thee idle, or thou wylfull to bee ill employed Yet the remēbraunce of thy former follies might breede in thee a remorse of conscience, and bee a remedy against further concupiscence.

(I, 187-8).

Eubulus chides Euphues. On the fictional level he is an old man lecturing a young roisterer. But we have seen (p. 39), that allegorically Eubulus seems to be Wisdom, and he appears to place the blame for some of Euphues' unsatisfactory traits on his upbringing. It is as if Wisdom were bubbling up from within--Eubulus of our derivation--or perhaps mingling in Euphues' usual habit of mind, where Euphues, using antithesis and parallelism, is rationalising his actions. Eubulus suspects that Euphues

. . . wylte happely saye, that although there bee many thinges in Naples to bee iustlye condemned, yet there are some thinges of necessitie to bee commended, and as thy wyll doeth leane vnto the one, so thy wytte woulde also embrace the other.

(I, 189).

The last sentence of the quotation is typical of Lyly's paradoxes and shows parallelism also. Possibly it is permissible to suggest

that Eubulus as Wisdom is being used allegorically as a facet of Euphues. The Wisdom of Euphues knows perhaps that though he may 'wyll' towards the 'condemned' his wit would 'also embrace' the 'commended.' And conversely he may 'wyll . . . vnto' the commended, whilst his 'wytte woulde also embrace' the condemned. Such intimate conversation is unusual between strangers. Eubulus warns Euphues that

One droppe of poyson infecteth the whole tunne
of Wine, . . . Descende into thine owne conscience,
and consider wyth thy selfe the greatedifference
betweene staringe and starke blinde, wit and
wisdome, loue and lust.

(I, 189).

Eubulus gives sage advice at the fictional level of the tale. He suggests, however, that Euphues should look within himself to find Wisdom. It seems eminently feasible that Eubulus is indeed Euphues' own better judgment. Eubulus offers also two basic antitheses of the book, in drawing Euphues' attention to 'wit and wisdome, loue and lust.' And in suggesting that Euphues should consider the difference between 'staringe and starke blinde' he is telling Euphues in a typical antithesis how to approach the experiences waiting for him in Naples. He must look carefully rather than participate blindly. But the words indicate also the difference between being bemused and being blinded by experiences. In comparing the words of Eubulus with Euphues' behaviour in Naples, described above (p.48), it seems possible that allegorically Eubulus is intended to represent a facet of Euphues as

The Commission on the Status of Women, established in 1946, was the first of its kind. It was created by the Economic and Social Council of the United Nations. The Commission's mandate was to promote gender equality and to monitor the progress of women's rights. It has since become a key body in the international system for women's rights.

The Commission's work is based on the principle of equality between men and women. It has developed a number of key documents, including the Declaration on the Elimination of Discrimination against Women and the Convention on the Elimination of All Forms of Discrimination against Women (CEDAW).

The Commission has also been instrumental in the development of the Sustainable Development Goals (SDGs). Goal 5, which focuses on gender equality, is a direct result of the Commission's work. The Commission has also been a key player in the development of the Beijing Declaration and Platform for Action, which is the most comprehensive international agreement on women's rights.

The Commission's work is ongoing. It continues to monitor the progress of women's rights and to provide technical assistance to member states. It also plays a key role in the development of international law on women's rights. The Commission's work is essential for the achievement of gender equality and for the realization of the Sustainable Development Goals.

the young man consults his own better judgment before plunging into a riotous career in Naples.

Lyly tells us of Euphues' reply:

Thys olde Gentleman hauinge finished his
dyscourse, Euphues beganne to shape hym
an aunswere in this sort.

(I, 190).

At the tropological level within the fiction it seems to be arguable that the interview between Eubulus and Euphues may be a soliloquy where enfeebled Wisdom and Wit-without-Wisdom are debating together in the personality of Euphues or Everyman in his educated aspect. It is as if his mind is held in balance--again strictly in keeping with the antithetical style and content--before he begins to refute the suggestions of Wisdom or preserving love:

Father and friende (your age sheweth the one,
your honestie the other) I am neither so suspitious
to mistrust your good will, nor so sottishe to
mislike your good counsaile, as I am therefore to
thancke you for the first, so it standes mee vpon
to thincke better on the latter: I meane not to
cauill wyth you as one louinge sophistrye, neyther
to controwle you as one hauing superioritie, the
one woulde bring my talke into the suspition of
fraude, the other conuince me of folly.

(I, 190).

Up to this point Euphues is reviewing the dictates of Wisdom with respect. Now, however, he suggests accusingly

. . . eyther you gaue too muche credite to the
report of others, or to much lybertie to your

owne judgement, you conuince my parents of
 peeuishnesse, in making me a wanton, and
 me of leaudnesse in reiectinge correction.
 But so many men so many mindes, that may seeme
 in your eye odious, which in an others eye may
 be gracious.

(I, 190).

It is credible to suggest that here again Euphues is arguing with his own better judgment. The second sentence of the quotation reveals a shift towards rationalisation. Euphues goes on to build up counter-arguments and examples designed to support the worth of his worldly pleasures against Eubulus' criticism, and thus to refute him. As his diatribe gathers strength Euphues taunts Eubulus with "The similytude you rehearse of the waxe, argueth your waxinge and ^{melting} brayne" (I, 191). And as the young man attempts to quell Wisdom he becomes increasingly insulting and contemptuous:

They that vse to steale honny, burne hemlocke
 to smoke the Bees from their hiues, and it may
 bee, that to get some aduauntage of mee, you
 haue vsed these smokie argumentes, thincking
 thereby to smother mee with the conceipt of strong
 imagination . . . so though your reasons seeme
 inwardly to your selfe somewhat substantial, and
 your perswasions pithie in your owne conceipte, yet
 beyng well wayed without, they be shadowes without
 substaunce.

(I, 194).

Wisdom has reasoned with Euphues through the imagination using veiled arguments and inward urgings. We may believe that Euphues has weighed his own thoughts, and against his better judgment, naturally

he has found 'shadowes without substaunce.' Before Euphues leaves Eubulus to seek adventure in Naples, Lyly describes the end of their interview in paradox, parallelism and comparison. He affirms

. . . hath . . . the thunder a greate clappe,
yet but a lyttle stone, the emptie vessell
giueth a greater sownd, then the full barrell.
. . . looke into your selfe and you shall
certeinely finde it, . . . were it not that my
company stay my comming, I would surely helpe
you to looke it, but I am called hence by my
acquaintance.

(I, 194).

Lyly shows us the empty barrel Euphues, giving forth 'a greate clappe' whilst the full barrel of Wisdom has made a very small sound. The passage is pertinent to our investigation. Lyly seems to offer a double meaning in his parallelism of the thunder with the empty barrel. He seems to be describing the thunder of prophetic wisdom as producing in the debased Iron Age only the 'lyttle stone' of a few well-worn platitudes. And so he gives us a paradox. The empty barrel of Wisdom gives forth a hollow sound, and the full barrel of wit emits a small sound. Possibly it is the meagre amount of wisdom in the full barrel of wit which cannot be heard, whilst paradoxically the small amount of wit in the barrel empty of Wisdom makes a loud sound. Both interpretations are valid, and in their antithesis they form a paradox. But they are also antithetical in Euphues' mouth. His words 'looke into your selfe' are sufficiently oblique to suggest that Lyly is giving a hint of his allegorical purpose to the reader. The phrase

is parallel in meaning with Eubulus' admonition to Euphues 'Descende into thine owne conscience' discussed earlier (p. 51). But the two phrases seem to be antithetical in that they apply to opposed characters. Or does the parallelism suggest that both speeches are identical gibes from two facets of Euphues--his wit and his wisdom--in conflict within him? The whole last speech of Euphues to Eubulus is couched significantly to support the theory that Euphues is debating with his own Wisdom which wages a losing battle. It is unlikely that Lyly would have characterised Euphues as engaging with a stranger in Naples in so offensive an argument unless the speech were allegorically significant. If our surmise is correct that on the tropological level the conversation is a soliloquy, then as Euphues departs we see that the facet of Wisdom is turned away from us.

The meeting between the two men has been considered at length because it is the only opportunity in the novel to study Eubulus in person. He does not appear again.

We find in the first meeting between Euphues and Lucilla a good example of our theory of one of Lyly's principles of design, that of interacting facets of characters personified in the puppets of his novel. They are Euphues, Philautus, Liuia and Lucilla. Let us consider the scene:

Don Ferardo had occasion to go to Venice about
.....
certein his own affaires, leauing his daughter

the onely steward of his housholde, . . .
 she sent for hir friend to supper, who came
 . . . accompanied with his friende Euphues.
 The Gentlewoman . . . gaue hym suche a colde
 welcome that he repented that he was come . . .
 [Yet least he should seeme to want gestures, or
 to be dashed out of conceipt with hir coy countenance,
 he addressed him to a Gentlewoman called Liulia vnto
 whome he vttered this speach. Faire Ladye, if it be
 the guise of Italy to welcome straungers with strangnes,
 I must needes say the custome is strange and the
 countrey barbarous, . . . Liulia replied.
 Sir, our country is ciuile, . . . but in Naples
 it is compted a iest, at euery word to say, In faith
 you are welcome. . . .]⁷¹

(I, 199-200).

On the fictional level we see that Liulia is courteous to Euphues and Philautus, the friend who is literally close to Euphues' heart. At the tropological level she welcomes Wit-without-Wisdom, a personable well-bred stranger into the house of Materialism. Worldly Wisdom is apparent in her behaviour. Wit-without-Wisdom also shows worldly wisdom in visiting the affluent household of Materialism and in developing friendship there. Such behaviour pleases Self-Love, who, though invisible is supporting Wit-without-Wisdom. After Worldly Wisdom accepts Wit-without-Wisdom, the daughter of Materialism, A Little Light, shows worldly wisdom also as she suggests:

Well gentleman . . . in arguing of the shadowe

⁷¹ The square brackets are in Bond's edition. Between them is material which appears in every edition of Euphues after the first, as explained above (p.47).

we foregoe the substance: pleaseth it you
therefore to sit downe to supper.

(I, 201).

Her remark is antithetical in opposing 'shadowe' and 'substance' but it is parallel in that Wit-without-Wisdom (Euphues) is the shadow of his own Self-Love, as he has just explained to her:

Gentlewoman I was the bolder to bringe my
shadowe with mee, (meaning Euphues) knowing
that he should be the better welcome for my sake.

(I, 200).

Self-Love is accurate in his information. He knows better than anyone how much Wit-without-Wisdom's Self-Love improves the welcome of his 'shadowe.'

As we have seen, the meeting occurs in the house of Materialism, and although he is not present the characters meet in a materialistic atmosphere which affects them all. He is an important facet in the lives of A Little Light (Lucilla) and of Worldly Wisdom (Liulia) for they are supported by him. Search for him has brought Wit-without-Wisdom (Euphues) to see A Little Light, for although he seeks her, he is looking for his own gain.

Another aspect of Wit-without-Wisdom in the scene described above, is that of Seeker-after-Excellence, personified in Curio whom we do not meet but who is described later as Lucilla's lover. All the puppets surrounding A Little Light are seeking the excellence they believe they will find in Light. Worldly Wisdom serves her. Wit-without-Wisdom seeks to know her for the beauty of her learning.

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Materialism cherishes her for the sake of Mammon. Thus all are seeking excellence of a sort.

Similarly Self-Love is obvious in each character. Wit-without-Wisdom is brought by his own Self-Love to see the beautiful Light. Materialism goes to Venice 'about certein his own affaires' thus his own Self-Love took him away, leaving Light for any seeker. Light's own Self-Love sees Wit-without-Wisdom as a dangerous enemy to her aloof pride which impels her to combine with Worldly Wisdom in giving him initially a cold welcome. Worldly Wisdom's Self-Love advises her to participate with the other characters socially, for Worldly Wisdom is fashioned from a knowledge of all of the facets of humanity. Euphues and his 'shadowe' Self-Love are paralleled in the excerpt. Euphues and Lucilla are antithetical until nearly the end of the scene. The interacting facets of character have illuminated successfully all the puppets for our greater understanding.

In a typical scene of debate Lyly describes Euphues arguing with himself and with his facet of Self-Love, of his passion for Lucilla:

If Philautus had loued Lucilla, he woulde neuer haue suffered Euphues to haue seene hir, Is it not the praye that entiseth the theeve to ryfle? Is it not the pleasaunt bayte, that causeth y^e fleetest fish to bite? . . . Did Philautus accompt Euphues to simple to decypher beautie, or superstitious not to desire it? There is no woeman, Euphues, but shee will yeelde in time, bee not therefore dismaied either with high lookes or frowarde words. Euphues hauing thus talked with himselfe, Philautus entered the chamber, and finding him so worne and wasted with continual

mourning, neither ioyeing in his meate, nor
reioycing in his friend, with watry eyes
vttered this speech.

Friende and fellow, as I am not ignoraunt
of thy present weaknesse, so I am not priuie of
the cause,
Though thou be enamoured of some lady thou shalt
not be enchaunted . . . Euphues hearing this
cōfort & friendly counsaile, dissembled his sorrowing
hart, with a smiling face.

(I, 210-12).

On the tropological level Wit-without-Wisdom argues that if Light had really loved herself she would never have agreed to meet Wit-without-Wisdom because if Wit-without-Wisdom should affect Light, he would impair her. The second mention of Philautus refers to Euphues' own Self-Love apostrophised by Euphues for having led him into the disturbing presence of Light. The sentence beginning 'There is no woeman . . . ' is Euphues' recall of Philautus, his Self-Love, to salve Euphues' pain from his attraction by Light. And immediately Philautus, the Self-Love of Euphues, returns to him. Wit-without-Wisdom decides that probably he will be able to win A Little Light and his despair lightens. Self-Love returns to comfort him and announces that he 'is not priuie of the cause' of Wit-without-Wisdom's infatuation. Self-Love is truthful in that he seeks always the comfort of the breast wherein he lives. As we have seen, the Self-Love betrothed to Light is not the personal Self-Love of Wit-without-Wisdom. Self-Love proceeds to assure Wit-without-Wisdom that he will be infatuated merely, but he will not be enchanted with his lady.

The following table shows the results of the survey conducted in the year 1998. The table is divided into two main sections: 'General Information' and 'Detailed Data'. The 'General Information' section includes the total number of respondents, the age range, and the gender distribution. The 'Detailed Data' section provides a breakdown of the responses for each of the five questions asked.

Question	Yes	No	Don't Know
1. Are you satisfied with the current situation?	45	55	0
2. Do you think the government is doing enough?	30	70	0
3. Is the economy improving?	60	40	0
4. Are you planning to move abroad?	15	85	0
5. Do you support the current leadership?	50	50	0

The survey results indicate that a majority of respondents are not satisfied with the current situation, with 55% answering 'No' to the first question. This dissatisfaction is particularly pronounced regarding the government's efforts, with 70% of respondents believing that the government is not doing enough. However, there is a positive outlook on the economy, with 60% of respondents reporting that it is improving. Despite these mixed feelings, the vast majority of respondents (85%) do not plan to move abroad, suggesting a degree of loyalty or hope for the future. The support for the current leadership is also mixed, with 50% of respondents expressing support and 50% expressing opposition. These findings provide a comprehensive overview of the public sentiment at the time of the survey.

The passage shows a fantastically paradoxical use of Self-Love. It is seen in Wit-without-Wisdom as his own Self-Love preserving him from selfless love of A Little Light and also as his lustful Self-Love which urged him to meet her. In Light, her preserving Self-Love is seen as having been too weak to preserve her from meeting with Wit-without-Wisdom. For her also Ferardo's Self-Love which hitherto protected her for his own future use, has made possible her meeting with Wit-without-Wisdom, for Ferardo's Self-Love has removed him from the scene 'about certein his own affaires.' But as the Self-Love of A Little Light bade Philautus, Wit-without-Wisdom's 'Image' as we saw earlier (p. 56), to meet her at supper, we know that her indulgent Self-Love betrayed her prudent Self-Love.

Parallelism occurs in the phrases using the images of betrayal, where 'praye that entiseth the theefe to ryfle' is paralleled with 'bayte that causeth y^e fleetest fish to bite.'

It becomes evident as we study the text that more than one kind of Self-Love strives in each of Lyly's puppets. In the struggle of A Little Light with two of the aspects of her Self-Love we see in his use of the facet the complexity of Lyly's treatment of his theme. It is the light betrayal of Light, through the betrayal of A Little Light. He uses antithesis in describing his lady's conflicting desires. These are her lustful Self-Love of a mental paradise, and prideful Self-Love of her privileged isolation of wealth, learning

and birth. She struggles with her problem:

Let my father vse what speaches he lyst, I
will follow mine owne lust. Lust Lucilla,
what sayst thou? No, no, mine owne loue I
should haue sayd, for I am as farre from lust,
as I am from reason, and as neere to loue as
I am to folly . . . And I hope so to behaue
my selfe as Euphues shall thinke me his owne and
Philautus perswade himselfe I am none but his.

(I, 207).

In the speech Lyly offers again both antithesis and parallelism. Light is at the same distance from lust as she is from reason. As she is A Little Light, she is very close to reason, but A Little Light is close also to lust. Therefore she is equidistant from lust and reason. As A Little Light, that is, as learning, she is close to loving Wit-without-Wisdom, who is folly. But in her light role, she is close to lust for folly. She is, therefore, further from love than from folly. Thus we have again antithesis and an apparent double paradox of folly and lust, reason and love, opposed with folly and love, lust and reason. But we have an extra weight in the balance towards folly. Presumably, therefore, she is closest to folly. The passage is a fine example of Lyly's paradoxical gift.

Ferardo has many scenes with his own Self-Love. We shall discuss one of them and discover again the intricacy of Lyly's device in using Philautus as an internal force in all his characters. Lyly describes Materialism as furious and outraged after A Little Light discloses that she has renounced Self-Love and taken Wit-without-Wisdom secretly

for her lover:

Ferardo beeing a graue and wise Gentleman,
although he were throughly angry, yet he
dissembled his fury, . . . and whispering
Philautus in the eare . . . desired him to
keepe silence . . . which Philautus hauing
granted, Ferardo began to sift his daughter
with this deuice.

(I, 229).

On the fictional level Ferardo seems to behave as logically as any father seeking a financially advantageous match for his daughter, but we see that for him, her material prosperity not her happiness, is the only goal. On the tropological level Lyly's intent is plain. We see that Materialism silences his own Self-Love for the moment. He realises that it is impossible to force his Self-Love on the daughter who has just renounced her own Self-Love of pride of position, of wealth, and of learning which she was hitherto incapable of sharing with man. It is necessary for us to appreciate, however, that in capitulating secretly to the fine capacity for learning of Wit-without-Wisdom she has fallen under the influence of lust, another aspect of her own Self-Love. Materialism continues:

Lucilla . . . neyther doe I like thee the lesse,
in that thou lykest Philautus so little, neyther
can Philautus loue thee the worse, in that thou
louest thy selfe so well.

(I, 229).

On the fictional level he is indulging in rather confusing double-talk, but on the tropological level he is completely intelligible.

Materialism is not disappointed because her own Self-Love has declined. He knows that she will be more accessible than hitherto because her aloof pride has been seduced. Her Self-Love also cannot be disappointed in her because she is selfish enough to stand to her own "chaunce, then to the choyse of any other." Thus Ferardo uses Self-Love in three ways. We see the Self-Love of pride of culture and position which has been abandoned by A Little Light. In evidence, too, is the lustful Self-Love of Light as she betrays herself for infatuation with the capacity to learn in Wit-without-Wisdom. And the Self-Love of Materialism dominates the speech, for he seeks to use his daughter for his own materialistic purposes. The situation is again parallel and antithetical.

At the tropological level Light is "haunted" by Seeker-after-Excellence, her new admirer. Thus after betraying herself with Wit-without-Wisdom as we have seen above (p. 61), she becomes "possessed" by the spirit of Curio, Seeker-after-Excellence. In a parallel and antithetical situation she becomes available for all seekers, just as she herself is drawn to those who love her and want to learn from her. She tells of her new lover:

I haue chosen one (I must needs confesse)
 neither to be compared to Philautus in wealth,
 nor to thee in wit, neither in birth to the
 worst of you both, I thinck God gaue it me for
 a iust plague, for renouncing Philautus, &
 choosing thee, and sithens I am an
 ensample to all women of lightnesse, I am lyke
 also to be a myrrour to them all of vnhappinesse,
 which ill lucke I must take by so much the more

The first part of the report deals with the general situation of the country and the progress of the work of the Commission. It is followed by a detailed account of the work of the various departments and the results of the investigations. The report concludes with a summary of the findings and a list of recommendations.

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.....

patiently, by howe much the more I acknowledge
my selfe to haue deserued it worthely.

(I, 238-9).

Euphues is astounded and tries to refuse her decision, but even as
he speaks Light grows in confidence. She reaffirms her news:

Curio, yea, Curio, is he that hath my loue
at his pleasure, and shall also haue my life at
his commaundement, and although you deeme him
vnworthy to enioye that which earst you accompted
no wight worthy to embrace, yet seeinge I esteeme
him more worth then any, he is to be reputed as
chiefe.

(I, 239).

On all levels he will command the lady. No human being has been
considered fit to embrace Light closely, but Curio, a humble man,
has possessed her faithless spirit. We see that Curio is indeed an
important facet of Light. In becoming her lover he is parallel with
Euphues in seeking her for his own sake, but the men are antithetical
in that Curio seeks her spirit, and seeks to win her faithless soul
by spiritual and open mental ardour rather than by physical excellence
and the secret lust for learning. The point of view of the two men
is antithetical. Wit-without-Wisdom seeks A Little Light wantonly
for his own use. He is outraged when he finds he must share the
benefits of learning with others. His faithless behaviour to others
must not redound against himself. Curio is willing to enjoy openly
with others the faithless spirit of A Little Light, and to share with
his fellow men the precious body of learning. The interpretation is

a savage and cynical reversal of normally accepted values, but it seems that no other fits so perfectly the severely tailored script. We see that possibly because Light has cast off the crippling Self-Love of Materialism imposed upon her by her father, she has attained in her "possession" by the spirit of Curio, and from Curio's love of her, a kind of pseudo-sublime Self-Love in that she is impelled to give A Little Light to all who are capable of receiving it. The passage shows crucial interaction of the facets of Materialism and Seeker-after-Excellence with Self-Love in Light. But a further development occurs as Wit-without-Wisdom realises that he is indeed discarded by Light. Bitterly, he accuses her of betrayal:

If Curio bee the person, I would neither wishe thee a greater plague, nor him a deadlyer poyson. . . . yet doth hee deserue a better then thy selfe, whose corrupt manners haue staynde thy heauenly hewe, whose light behauiour hath dimmed the lightes of thy beautie, whose vnconstant mynde hath betrayed the innocencie of so many a Gentleman.

(I, 240).

The excerpt shows that Wit-without-Wisdom sees nothing of heaven in Light since she has betrayed him, but it is apparent that previously she had for him a 'heauenly hewe.' This information is in the text plainly at all levels, thus it supports the work of this study in offering evidence that Lyly's book seems to be an allegory showing the loss of religious faith in a scholar of the Renaissance after receiving the 'light' of the period.

At the end of the novel Lyly gives us a culminating antithesis when he writes:

Euphues and Philautus hauing conference betweene
themselves, castinge discourtesie in the teeth
each of the other, but chiefly noting disloyaltie
in the demeanor of Lucilla, after much talke renewed
their olde friendship both abandoning Lucilla as
most abhominable. Philautus was earnest to haue
Euphues tarrie in Naples and Euphues desirous to
haue Philautus to Athens, but the one was so addicted
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to the court, the other so wedded to the vniuersitie,
that each refused y^e offer of the other, yet this
they agreed betweene themselves that though their
bodies were by distaunce of place seuered, yet the
coniunction of their mindes shoulde neither bee
seperated, by the length of time, nor alienated by
chaunge of soyle.

(I, 245-6).

Athens and Naples, court and university, Euphues and Philautus are used antithetically in the passage. The scholar and Wit-without-Wisdom in Euphues go to the university, whilst mentally the courtier and Self-Love in Euphues remain in Naples. Euphues, thus resolves his problem by abandoning, apart from learning, the benefits of A Little Light won by lust. She has betrayed his faith in Light and he finds that learning without faith and love sheds on life only a cold light without radiance. Without faith and love religion cannot exist.

3. ALLEGORY IN EUPHUES IS BASED ON THE ESSENTIAL
ANTITHESIS AND PARALLELISM INHERENT
IN THE NOVEL

Superficially, the story of Euphues is a tale of light love, bandied about between the sexes almost at the whim of the puppets. On the tropological level the novel deals with mankind's pursuit of, and love for Light, as we have seen above (pp. 52-65). Thus we see that Lyly veils by a light treatment but invests his work with a basic antithesis of deeply serious intent. Love of light--light love are opposed and culminate in the loss of religious faith. Parallelism of the betrayal of Light with the light betrayal necessarily is woven into the theme. Antithesis and parallelism are carried out most carefully throughout the book in the situations and in the style. It is not surprising, therefore, to find that paronomoia occurs frequently in Euphues.

It will be our task to try to show that antithesis in Lyly's Euphues is the ideal form for his subject.

72
Wilson uses the word in the sense of Dissembling or close iesting, which is the meaning applicable to this study. He elaborates his definition as "When we iest closely, & with dissembling meanes grig our fellowe when in words we speake one thing, and meane in heart an other thing, declaring either by our countenance, or by vtteraunce, or by some other way, what our whole meaning is." Rhetorique, p. 184.

To do this, in the first part of our discussion we shall consider the adverse comments of earlier critics of Lyly's use of antithesis in Euphues. We shall endeavour to show that their objections arise from an exclusive interest in his manner at the expense of his matter.

We must examine now the style of Lyly's book, because the unusual form of the writing is the reason why it has survived through the centuries. It is a balanced antithetical style, which appears to be built on page after page of antithetical statements. I say "appears" advisedly, for on examination many of the apparently antithetical statements are not true antithesis. Lyly's sentences, however, are constructed in such a way as to give an impression of antithesis. The eye, and the mental ear, as it were, become sated with continual apparent antitheses until judgment is numbed, and the work seems to dissolve into a morass of words. But on examination it is clear that the only fault to be found with the style is that there is too much of it. Such a style should be used, evidently, for very short works. For centuries Lyly's book has been judged as an example of what happens when verbal magic is regarded more highly by the writer than the ultimate sense of his material. We shall endeavour to prove that this is not so. Careful examination of the text reveals a beautiful logic beneath the words. The whole work is a careful structure worthy of that eminent grammarian, William Lyly, John's

grandfather. He was headmaster at St. Pauls school and writer of the famous Latin grammar. For his grandson, John Lyly, flexible prose with its infinite possibilities was a constant delight. It is only necessary to read Euphues to realize the truth of my statement. But we find some critics of his style even in Lyly's own lifetime when his novel was so successful that it went into eleven editions before his death in 1606.⁷³

The first adverse opinion is found in abuse from Gabriel Harvey in An Aduertisement for Pap-hatchett, and Martin Mar-prelate which formed the second part of his Pierce's Supererogation dated November 1589, but which was not published until April 1593.⁷⁴ Ben Jonson is another early disparager. In his play Every Man out of His Humour, which was produced in 1599, Lyly is thought to have been the original of the character Fastidious Brisk who is described in Jonson's preface as

A neat, spruce, affecting courtier, one that wears clothes well, and in fashion; practiseth by his glass, how to salute; speaks good remnants, notwithstanding the base viol and tobacco; swears tersely, and with variety; cares not what lady's favour he belies, or great man's familiarity: a good property to perfume the boot of a coach. He will borrow another man's horse to praise, and backs him as his own. Or, for a need, on foot can

⁷³ Bond, I, 101-2.

⁷⁴ R. B. McKerrow, Works of Thomas Nashe, V (London, 1910), pp. 74-92.

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post himself into credit with his merchant,
only with the gingle of his spur, and the
jerk of his wand.⁷⁵

Fallace, one of Jonson's characters in the play makes a direct reference to Euphues as she says:

O, Master Brisk, as 'tis in Euphues, "Hard
is the choice, when one is compelled either
by silence to die with grief, or by speaking
to live with shame."⁷⁶

Amongst the critics is Michael Drayton, who decried Lyly's addiction to style at the expense of sense in a poem written in 1627. Drayton jeers:

. . . and did first reduce
Our tongue from Lillies writing then in vse;
Talking of Stones, Stars, Plants, of fishes, Flyes,
Playing with words, and idle Similies,
As th' English, Apes and very Zanies be⁷⁷

Thus we see that the tide of "informed opinion" had turned against Lyly only forty-nine years after Euphues was published. Popular opinion, meanwhile, remained so enthusiastic about Lyly's work that an edition of Euphues appeared in 1630,⁷⁸ and a reprint of six of his plays was

⁷⁵ Ben Jonson, Every Man out of His Humour, ed. Brinsley Nicholson and C. H. Harford, Mermaid Series, 3 vols. (London, undated), I, 114.

⁷⁶ Ibid. V.vii., p. 252.

⁷⁷ Edward Arber, John Lyly, M. A., Euphues: The Anatomy of Wit, Euphues and His England (Westminster, 1904), p. 17.

⁷⁸ Bond, I, 104.

published by Blount in 1632.⁷⁹ The final "popular" edition appeared in 1636⁸⁰ nine years after the publication of Drayton's contemptuous couplets, which however, we hope to refute effectually.

John Berkenhout writes in 1777 of Euphues. His tone is derisive as we see from his criticism:

This romance, which Blount, the editor of the six plays, says introduced a new language, especially among the ladies, is in fact a most contemptible piece of affectation and nonsense.⁸¹

In the absence of Berkenhout's specific references we may assume perhaps that he contemns passages such as the following typical excerpt from Euphues:

. . . it becommeth mee rather to shew what our sexe should doe, then to open what yours doth. And seeing I cannot by reason restrayne your importunate sute, I will by rigour done on my selfe, cause you to refraine the meanes, . . . I would it were in Naples a law, . . . that woemen should alwayes go barefoote, to the intent they might keepe themselues alwayes at home, that they shoulde be euer lyke to y^t Snaile, which hath euer his house on his head. I meane so to mortifie my selfe that in stead of silkes I will weare sackecloth, for Owches and

⁷⁹Arber, p. 17.

⁸⁰Bond, I, 104.

⁸¹Arber, p. 19-20.

Bracelettes, Leere and Caddys, for the Lute,
 vse the Distaffe, for the Penne, the Needle,
 for louers Sonettes, Dauids Psalmes. But yet
 I am not so senceles altogether to reiect your
 seruice: which if I were certainly assured to
 proceed of a simple minde, it shold not receiue
 so simple a reward.

(I, 223-4).

As light fiction, such a quotation may qualify for Berkenhout's judgment, although for fifty-eight years Euphues enjoyed wide approval. But when the excerpt is considered as possible allegory, far from being 'affectation and nonsense' it is seen to be deeply significant. At the tropological level Light suggests that if she were to wear the guise of a religieuse she would become less desirable to Wit-without-Wisdom. At the scholarly level her suggestion reveals that she suspects the designs of the scholar to be wanton, and at the anagogic level she has a similar suspicion. Withal she keeps her suitor dangling. And she speaks truth in her promise of great reward for the sincere seeker after Light. His reward would be rich indeed. The antithesis within the subject is seen in the treatment. The courtly trappings are to be discarded for the sombre garments of the religieuse. If the light pursuit were to be changed for the pursuit of Light her suitor would receive instead of a light reward, the reward of Light which would be of great moment. The whole tissue of Euphues is similarly strong and subtle. Berkenhout was perhaps bamboozled like other critics by the very brilliance of Lyly's style, ideally matched with his material.

Bond, who writes 125 years later, in 1902 joins those who decry

some aspects of Lyly's style. In speaking of Lyly's use of antithesis Bond mentions

. . . perpetual strain after antithesis
often leads Lyly into difficulties.
Sometimes it is transparently artificial,
unsupported by any opposition of sense:

(I, 121).

That these are intentional seems evident from Euphues' words towards the end of his interview with Eubulus. The young man sneers:

. . . heere I founde you, and heere I leaue
you, hauing neither bought nor solde with you,
but chaunged ware for ware, if you haue taken
lyttle pleasure in my reply, sure I am that by
your counsaile I haue reaped lesse profit.

(I, 194).

Bond seems to have gone astray in ascribing the inconsistencies to Lyly instead of to his puppets. Bond's first example of antithesis 'unsupported by any opposition of sense' is:

P. 189 "Heere, yea, heere, Euphues, maiste thou
see not the carued visarde of a lewde woman,
but the incarnate visage of a lasciuious wanton."

(I, 121).

Far from being deficient in sense because of a defect in style, the quotation is eminently sensible in every way and admirably supports the allegory, as we shall see. It stands squarely meaningful from all points of view. 'Carued' and 'incarnate' are antithetical and refer, on the obvious level, to Eubulus' previous description of the custom of the Parthians who:

. . . to cause their youthe to loath the
alluringe traines of womens wyles and
deseiptful entisementes, had most curiously
carued in their houses a younge man blinde,
besides whome was adioyned a woman . . .
exquisite, . . . hauing one hande in hys pocket
as notinge their thefte, and holdinge a knyfe in
the other hande to cutte hys throate.

(I, 188).

On the obvious level Eubulus is warning Euphues that in Naples he will meet a living wanton. Possibly Bond overlooked the passage in Eubulus' speech for in conjunction with the excerpt complained of, it makes admirable sense.

Our second illustration from Bond is more complex and interesting:

P. 193 l.3 "you testie without cause, we hastie
for no quarrel"--where the antithesis of sense,
hitherto maintained, quite fails.

(I, 121).

The antithesis of sense fails, as Bond remarks. It is not, however, a true antithesis and there is no reason to suppose that Lyly meant it to exhibit antithetical sense. 'You' and 'we' may be construed as antithetical possibly, but the sense of the two phrases is exactly parallel.⁸² It is misleading to call it antithetical. Bond is right in remarking that the excerpt is in a context where the antithesis of

⁸² Bond suggests that "Antithesis, which as regards form might usually be called Parallelism" I, 120, and remarks that sense "may be parallel or antithetic." For the sake of clarity in this thesis parallelism is not the same as antithesis.

sense has been maintained hitherto. And we notice that it is maintained after the parallelism:

. . . wee zealous in affection, you ielous
in all your dooinges, you testie without cause,
wee hastie for no quarrell. You carefull, we
carelesse, wee bolde, you fearefull . . . ⁸³

(I, 193).

The same use of the false argument occurs in other places during the long interview between Eubulus and Euphues. Consider Euphues' words:

The silly Mouse will by no manner of meanes
be tamed, the subtill Foxe may well be beaten,
but neuer broken from stealing his pray, if you
pownde spices they smell the sweeter, season the
wooden neuer so well the wine will taste of the
caske, plante and translate the crabbe tree, where,
and whensoever it please you and it will neuer beare
sweete apple.⁸⁴

(I, 191).

The speech appears to indicate that the nature of the 'Mouse,' the 'Foxe,' the 'crabbe tree,' cannot be changed by the treatment suggested in the text. The smell of the spices is accentuated by pounding. The taste of the wine, however, is altered by the environment of the 'caske.' The subtle insertion of the clause into the speech vitiates the argument.

There are other instances in the same duologue where Euphues refutes Eubulus and contradicts himself at the same time. Let us

⁸³ For clarity I have italicised the apparent discrepancies.

⁸⁴ Ibid.

consider some remarks of Eubulus:

. . . the tender youth of a childe is lyke the
temperinge of newe waxe apte to receiue any forme.

(I, 187).

. . . the yron beeinge hotte receyueth any forme
. . . and keepeth it beeinge colde for euer, so
the tender witte of a childe if . . . it bee
instructed in youth, wyll . . . vse those qualities
in hys age.

(I, 187).

Compare these remarks of Eubulus with the replies of Euphues:

. . . the Sunne doth harden the durte &
melt the waxe.

(I, 190).

Though yron be made softe with fire it returneth
to his hardnes.

(I, 191).

The similytude you rehearse of the waxe, argueth
your waxinge and melting brayne, and your example
of the hotte and harde yron, sheweth in you but
colde and weake disposition.

(I, 191).

In the first example Euphues says that the 'durte' (presumably in the child's character) is hardened by the 'Sunne' which at the same time destroys the 'waxe' and thus, apparently, the child's impressionability. The second excerpt, from its tone appears to refute Eubulus but its meaning though somewhat oblique confirms his remark. Our last quotation from Euphues is at least as applicable to himself as to Eubulus. It shows Euphues as a personal example of his own false argument in the

first example. The 'durte' in Euphues is hardened and the 'waxe' of his impressionable self is melting away. It is clear also, from the second excerpt that if the example of the 'hotte and harde yron' applies to Eubulus, it applies with equal force to Euphues. Whilst appearing to refute Eubulus, Euphues actually does not do so, but uses false arguments. These, in showing Eubulus to be vanquished ultimately as a facet of Euphues' character, would be exactly in accord with what appears to be Lyly's design of allegory. Euphues is most probably debating with himself as we conjectured earlier (p.52), and is refuting his own enfeebled prudence. Lyly's style seems to be manifestly concerned with sense. The apparent lapses in Lyly's arguments take on point and meaning when Euphues remarks:

No, no, it is y^e disposition of the thought
y^t altereth y^e nature of y^e thing.

(I, 193).

Feuillerat's excellent edition of Lyly appeared in 1910. With the Frenchman's appreciation of accurate prose Feuillerat is more appreciative than earlier critics of Lyly's style. He holds the general view that Lyly's style is admirable, in Euphues. Feuillerat is enthusiastic:

. . . il y avait, en réalité, application
rigoureuse d'une méthode parfaitement nette.⁸⁵

But even so, in turning to Feuillerat to find support for the view that in Lyly antithesis is more than addiction to sound and indeed makes excellent sense, we are disappointed. For although Feuillerat claims that Lyly's style has certain merits, he suggests that Lyly was obsessed with the idea of antithesis, and used it to the detriment of sense. Feuillerat believes that

Son Anatomy of Wit, dans son but et dans sa construction, n'est en somme qu'une antithèse longuement prolongée. Et dans les détails de l'expression c'est encore cette figure de style qui domine, mettant partout le heurt de ses deux termes contraires. Elle exerce sur l'auteur un pouvoir si tyrannique qu'elle lui impose sa tournure là où elle n'a que faire et l'entraîne même dans le non-sens pur.⁸⁶

It is surprising that he did not see Lyly's subtle reasons for the apparent 'non-sens pur' especially as Feuillerat was the first critic to realise that Euphues is 'une antithèse longuement prolongée.'

Morris Croll has interesting views on antithesis in Euphues.

He discusses antithesis:

. . . it has often been said, that the characteristic feature of Euphuism is the constant use of antithesis. . . . Antithesis is the worst possible figure to use for purposes of characterization, because it may, according to the way it is used, look in one or the other of two opposite directions. It may be a figure of words, or sound, on the one hand, and a figure of thought . . . on the other . . . Without or with similarity of sound between the opposed words or members, it distinguishes the style of Bacon,

⁸⁶ Feuillerat, p. 412.

who usually avoids balance in its use, . . .
In Lyly's use of it, . . . antithesis is purely
a "scheme," that is, a figure of the arrangement
of words for an effect of sound. It is not meant
to reveal new and striking relations between
things.⁸⁷

If, as Croll says, antithesis may look in two opposite directions,
then when used in the service of a master, it may look in two directions
simultaneously, showing two faces. Croll does not realise that Euphues
is allegorical, and for allegory antithesis may be the perfect vehicle.
Lyly's subtle mind gives us, as we shall endeavour to show, an allegory
wherein his principal characters, Euphues and Lucilla present several
different faces to the world. Thus he examines the problem of betrayal
on more than the three levels of our enquiry, cloaking his device even
as he employs it, in an effect of sound and sense at the same time, as
we shall see in the next section of the study.

Croll's statements about Euphues are sometimes at odds with one
another, however. After having dismissed Lyly's antithesis in Euphues
as being used merely for an effect of sound Croll suggests:

The name of the first part--The Anatomy of Wit--
has perhaps created false expectations in some
readers: but of course "anatomy" is used here
in the . . . disparaging sense . . . Throughout
the book wit is identified with the wanton and
secular curiosity of the Renaissance . . . and
is often in antithesis with wisdom, which stands
for the indissoluble union of virtue, learning
and religion in the service of the national cause.

⁸⁷ Morris W. Croll and Harry Clemons, Lyly's Euphues (London, 1916),
p. xvii.

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The aim of the Anatomy, in short, . . . is to rally the scholarship of the national party against the Italianizing influences which were so busy in the letters and life of the court.⁸⁸

Croll, thus contradicts his earlier affirmation that antithesis in Lyly is "schematic" and concerned only with sound, by admitting that 'wit' and 'wisdom' are used antithetically in Euphues. Neither does Croll offer any support for his contention that Lyly is rallying the national party against "Italianizing influences." Possibly he may be wrong. Nevertheless he seems to be right in his view that the novel in

its subject-matter and social animus are due to other influences than those of courtiers and "society."⁸⁹

Indeed, our study of the allegorical levels in Euphues reveals the betrayal of faith which is assuredly a conflict in the contemporary values of virtue, learning and religion, whose "indissoluble union" stands for wisdom, as Croll points out above. He comes close to realising that Euphues is allegory without discovering what we hope to reveal as the truth. From the evidence gathered in the thesis we shall see that the heart of the allegory seems to be the betrayal of man's faith by receiving the "light" of the Renaissance.⁹⁰

⁸⁸ Croll, p. xxiii

⁸⁹ Ibid.

⁹⁰ Many complexities in the allegory including those of the anagogical level remain for future work beyond the scope of this thesis.

In approaching the contemporary literary scene we must consider the work of Williamson, who in 1951 discusses antithesis in Euphues in his Senecan Amble:

. . . if Euphuism is a school of antithesis, it is antithesis as a structural figure, a figure of language, not a figure of thought or wit.⁹¹

In order to refute Williamson's statement we shall consider a passage from Euphues where we shall see allegory offered in antithesis and paradox. We shall realise that they are in truth 'structural' figures built into the foundations of the novel, combining thought and wit and language. Let us examine the scene where Lyly tells us that Philautus, on hearing of

. . . the falsehoode of Lucilla, although he began to reioyce at the miserye of his fellowe, yet seeinge hir ficklenesse coulde not but lamente hir follye, and pittie his friendes misfortune. Thinckinge that the lightnesse of Lucilla enticed Euphues to so great liking.

(I, 245).

The true meaning is seen once more in the subtle use of Philautus. Self-Love rejoices yet he pities, but we suggest throughout the thesis that he is a facet of personality in all Lyly's puppets. It is, therefore, in his capacity as the "true" Self-Love of Lucilla that he rejoices over Euphues' defeated Self-Love. (Lucilla's Self-Love

⁹¹ George Williamson, The Senecan Amble (Chicago, 1951), pp. 36-7.

is distinct from the Self-Love of Ferardo disguised as her own Self-Love, which was imposed on her at her birth for her father's own purposes). The pity of Self-Love is Euphues' self-pity. 'Lamente' for Lucilla's 'follye' is from the Self-Love of Euphues and also from the Self-Love of Ferardo which has been overthrown by Lucilla in her open love for Curio. We notice also that Euphues' Self-Love deludes himself in 'thinckinge the lightnesse of Lucilla enticed Euphues.' The reader thinks that 'the lightnesse' was not her wanton quality, it was her "light" and more particularly her learning as a cultivated lady of the Renaissance that enticed Euphues. We see that in the passage Lyly offers paradox in the antithesis of 'reioyce' and 'pittie' and he offers paronomoia in 'lightnesse.' From the parallelism of 'hir ficklenesse' and 'hir follye' we see another aspect of Philautus' (Self-Love's) point of view. Not only does he pity Euphues, but also he laments Lucilla's folly. From these four clues of paradox, antithesis, paronomoia and parallelism, together with the knowledge we have already that Philautus means 'Self-Love,' we are able to interpret the passage on the three levels of meaning pertinent to the thesis.

The fictional level of meaning has been elucidated. The tropological level shows Philautus, the Self-Love of A Little Light, rejoicing at the discomfiture of his rival, the Self-Love of Wit-without-Wisdom, who has sought to use the lady for his own purposes. Self-Love in Wit-without-Wisdom allows him to pity himself. Her father's Self-Love (that of Materialism), imposed on A Little Light

from her birth 'lamentes hir follye' in throwing off his crippling force since she took Seeker-after-Excellence for her lover. They chose one another for their mutual compatibility in being Seekers-after-Excellence. The difference between their open union and A Little Light's earlier secret liaison with Wit-without-Wisdom is the difference between love and lust in the relationship. Light's former lust for the mind of man has become love for mankind whilst Curio's open love for the whole of Light replaces Wit-without-Wisdom's desire to enjoy in secret the learning of Light. Enthymeme⁹² is implicit in the paronomoia of 'lightnesse.'

At the third level--the scholarly--we see the courtier (Philautus) commiserating with his friend the scholar (Euphues) on his misery in the loss of "vertu" in spite of having won learning. When Euphues loses the princess (Lucilla) he loses "vertu" for in the period of Euphues "vertu" is for the princess, a debased version of the old meaning of 'wisdom, which stands for the indissoluble union of virtue, learning and religion, in the service of the national cause.'⁹³ At this level we know that the princess is torn between the attraction of the capacity for learning of the handsome scholar, and the habit of her

⁹²The meaning of 'enthymeme' in this thesis is that of Wilson, A close understanding. He describes it as "when more may be gathered, then is openly expressed." Rhetorique, p. 180.

⁹³Croll, p. xxiii.

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long betrothal to Self-Love of the courtier, the disguised Self-Love of the prince, her father. In capitulating to the scholar she forswears her betrothed Self-Love which is the dedication to his materialistic interests imposed on her by her father. She forswears also the debased version of the courtly "vertu" described above. She has therefore become faithless. The scholar wins her, but she comes to him without virtue, because their liaison is secret and wanton. She tires of him quickly and takes for her lover a humble citizen. Thus she breaks faith with the scholar and leaves him faithless and loveless. He has only the learning of the princess, which he won by lust. He is angry and miserable. Within the framework of the suggested allegory at the scholarly level, the courtier (Self-Love) who is her father, the prince 'lamentes hir follye' in cheapening herself by wanton behaviour which is to his discredit. Her own Self-Love in the debased sense of "vertu" is glad of Wit-without-Wisdom's misery for he wished to use the princess for his own selfish purposes. Self-Love is glad, however, in that he is a debased courtier, that the benefits of virtue and religion have been lost by the scholar who sought only learning from the princess. The courtier in Euphues is his Self-Love which pities the scholar in Euphues for Self-Love is a facet of all the characters at all levels of the allegory.

From the interpretations we have considered above, it seems possible to refute conclusively Williamson's statement quoted above (p. 81), where he says 'Euphuism is . . . a figure of language, not a figure of thought or wit.' Croll also seems to be wrong in his view

They were not to be taken as a sign of weakness.

It was a sign of strength, a sign of courage.

It was a sign of the power of the human spirit.

It was a sign of the power of the human mind.

It was a sign of the power of the human heart.

It was a sign of the power of the human soul.

It was a sign of the power of the human will.

It was a sign of the power of the human love.

It was a sign of the power of the human hope.

It was a sign of the power of the human faith.

It was a sign of the power of the human dream.

It was a sign of the power of the human vision.

It was a sign of the power of the human imagination.

It was a sign of the power of the human creativity.

It was a sign of the power of the human innovation.

It was a sign of the power of the human progress.

It was a sign of the power of the human achievement.

It was a sign of the power of the human triumph.

It was a sign of the power of the human victory.

It was a sign of the power of the human glory.

It was a sign of the power of the human honor.

It was a sign of the power of the human respect.

It was a sign of the power of the human dignity.

It was a sign of the power of the human freedom.

It was a sign of the power of the human justice.

It was a sign of the power of the human equality.

It was a sign of the power of the human unity.

It was a sign of the power of the human peace.

mentioned earlier (p. 79), where he says 'Lyly's work . . . is not meant to reveal new and striking relations between things.' Lyly's antithesis, however, in its packed import, seems to reveal many 'new and striking relations between things.'

It is interesting to compare two contemporary authors writing on the subject. The first excerpt comes from an article on style by Sister Stephanie Stueber, C.S.J., who discusses the

. . . relation between content and style, the functional nature of style, the "balance" between inventio and elocutio--these adumbrate a method of interpretative criticism that has its roots in classical antiquity. But the "balance" concerns more than the style. It extends to, or shall we say begins with, the content itself . . . According to the principle of decorum, therefore, the style should both reflect and further that intellectual fiber.⁹⁴

We must suggest that Lyly's style does exactly that. But we shall consider further Sister Stueber's views before attempting to marshall our proofs. We read:

In the following manner Lyly described the moral factors which led to Euphues' downfall:

". . . Euphues, whose wit being like wax apt to receive any impression, and having the bridle in his own hands either to use the rein or the spur, disdaining counsel, leaving his country, loathing his old acquaintance, thought either by wit to obtain some conquest or by shame to abide some conflict and, leaving the rule of reason, rashly ran into destruction; who, preferring fancy

⁹⁴ Sister M. Stephanie Stueber, C.S.J., "The Balanced Diction of Hooker's Polity," PMLA, LXXI, 1956, 808.

before friends and his present humour before honour to come, laid reason in water, being too salt for his taste, and followed unbridled affection most pleasant for his tooth."

An . . . elaborate schematic pattern obscures the meaning in the Lyly selection. The active sense of "wit" as associated with reason and judgment is completely lost in the context: "whose wit being like wax apt to receive any impression . . .;" its meaning is further confused when in a later phrase, "either by wit to obtain some conquest," Lyly seems to attribute to the term the suggestion of shrewdness or cleverness. . . . Lyly, . . . by balancing sounds instead of ideas, gives no clarity or precision to the relation between the "rule of reason . . . laid in water, being too salt for his taste" and "unbridled affection most pleasant for his tooth."⁹⁵

We should realise that the key word of Sister Stueber's final sentence is "instead." Lyly balanced sounds in addition to not instead of ideas. It will be seen that this is so as we analyse what we believe to be the true meaning of the passage. We are considering, in this study, two allegorical levels of meaning within the fiction. In the light of our study we see Euphues setting out on a journey where he follows his own inclinations and disdains counsel. Indeed, he reduces the strength of his reason, we are told. On the tropological level Wit-without-Wisdom sets forth on a journey. It is clear that his wit is in an impressionable state. He is his own master and ripe for any adventure. He has in mind the desire to make a conquest by his wit or to remain in conflict with some shame. In following his desires

⁹⁵ Stueber, PMLA, LXXI, 1956, 824-5.

he prefers 'fancy' before friends, and his immediate wishes are more important than future honours. By putting aside reason he follows lustful desire in the form of 'unbridled affection.' At the scholarly level the interpretation is the same.

Sister Stueber objects to the "active sense of 'wit' " being lost "in the context" and being "further confused" by the second use of "wit." But by these different uses Lyly shows the different types of 'wit' of his character Euphues. He is impressionable, but he is bent on a conquest. Later we see that he wishes to win the secrets of learning from Light. Lyly hints also that Euphues will 'by shame' enter into conflict. This is elucidated as the novel continues and we see that his lustful pursuit of Light results in his loss of faith, which seems to be religious faith at all levels of the allegory.

The relation between the 'rule of reason'. . . laid in water, being too salt for his taste' and 'unbridled affection most pleasant for his tooth' seems to be both clear and precise. The 'rule of reason' is balanced antithetically with 'unbridled affection' in a manner which makes for complete clarity. "Taste" and 'tooth' are paralleled by their relation to appetite and food. The phrases 'too salt' and 'most pleasant' are antithetical in Euphues' opinion of reason and affection. The 'balance' indeed, seems to 'concern more than the style.' Lyly appears to conform very suitably to Sister Stueber's contention that 'style should reflect and further . . . intellectual fiber.' Sister Stueber possibly errs in comparing

Euphues with the Polity. Euphues is a stylistic satirical allegory and the pasteboard characters of Euphues fittingly mouth their stylised dialogue. Indeed, the only concession we are constrained to make to Sister Stueber's opinion is that the dialogue is so brilliant that apparently it has been considered to be enough in itself. For nearly four hundred years apparently the allegory in Euphues has not been sought. Although much appreciated in the period when it was written, as was proved by the novel's wide sale, the style seems to our twentieth century taste perhaps too rich a mental diet for the length of the work. The mind of the reader cannot sustain so much brilliant logical wit without relief. Possibly if the narrator had descended from antithetical logic more often the work would have benefited. We have mentioned logic several times, it is now necessary to consider this aspect of Lyly's book.

Let us look at the work of Jonas A. Barish who has interesting views on Lyly's antithesis. He believes that

The moral is always the same: that the more absolute of its kind a thing may appear to be, the more certain it is that somewhere within it lies its own antithesis, its anti-self
 The contradictions in human feeling must be illuminated by reference to a universe which displays its own kinds of contradictions

 And this whole system of contradictions is Lyly's way of expressing the perpetual ambiguities of human sentiment, and above all, of the most ambiguous of all human sentiments, love.

potential or realised, lurk everywhere in nature and in human nature. Right action consists in the power to perceive them and to choose the worthier alternative.⁹⁶

Barish goes on to tell us that:

Once the analytic mind has started decomposing its material and distributing it in series, as the logicians . . . recommended it should be, . . . there is no necessary limit to the number of subdivisions that may be found in any phenomenon.

.

As Lyly uses antithesis to show the contradictory nature of experience, so he makes use of this more general logicity to express the composite nature of experience. His syntax aims at unravelling the complexities that inhere even in apparently simple things. And if such complexity seems more than a little schematic, it may be recalled that for the first time, in the sixteenth century, native prose was shouldering the burden formerly carried by the learned languages. The excessive logicity of Lyly's style is merely one issue of a process that has been going on for decades: the search for a structural principle in English which would enable the language to deal adequately and in an ordered fashion with complex material, and thus do the work formerly done by the inflected endings of Latin.⁹⁷

Barish offers enthusiastic support for the view suggested in our study that antithesis is inherent in the content of Euphues. He does not mention the specific theme here discussed, but in his statement that 'this whole system of contradictions is Lyly's way of expressing the perpetual ambiguities of human sentiment' he shows agreement with the direction taken in our explorations of Lyly's work attempted in

⁹⁶ Jonas A. Barish, "The Prose Style of John Lyly," ELH, XXII-XXIII (1955-6), 22-25.

⁹⁷ Ibid., 26-27.

this thesis. We are grateful for his support.

Walter N. King writing on "John Lyly and Elizabethan Rhetoric," seems to be wrong in his statement that Lyly's style

. . . too often gets in the way of his argument, with the result that the gold, such as it is, of the latter is offset by the glister that is not always gold of the former.⁹⁸

King realises part of Lyly's intention as we see from his discussion of Duhamel's analysis of the first interview between Euphues and Lucilla. King defends the same passage by suggesting that Lyly characterizes Euphues dramatically by making him speak illogically. But King is only partly right in his interpretation, as we shall see, and the passage used as King's illustration is strictly logical once the heart of Lyly's meaning has been grasped. King writes:

Duhamel's analysis of the set-piece from Euphues (Euphues' debate upon a questione d'amore during his first visit to Lucilla), on the basis of which Duhamel's anti-Lylyian conclusions are drawn, is admirably acute. Out of context, Euphues' arguments certainly illustrate amplification for its own sake . . . But in context . . . this particular set-piece had to be illogical and easily refutable if Euphues as a whole was to have a logical structure of its own.⁹⁹

King criticises further:

But when evaluated in context, it becomes clear

⁹⁸ Walter N. King, "John Lyly and Elizabethan Rhetoric," SP, LII (1955), 161.

⁹⁹ Ibid., 150.

that the debate was not intended to develop logically. Lyly's aim was to characterize Euphues as a presumptuous purveyor of false wit. . . . Euphues has become infatuated with her, . . . he makes no serious effort to develop a logical argument, but instead skips from point to point, . . . he stops short with an exclamation that has nothing to do with logic and everything to do with characterization.¹⁰⁰

To discuss briefly the set-piece in question in the terms of the allegory, at the tropological level, it is explicable as a sudden infatuation of the Anatomy of Wit with the lady Light after enjoying a meal with her and with Worldly Wisdom. He has experienced his first meeting with Light and his first discourse is true up to a point but its real value is that it allegorises the effect of Light in the jolting of his faith in God at all levels of the work. His conversation is of faithless aspects of life. Light's unexpected remark supporting Wit-without-Wisdom's view of women gives impetus to his discourse and he continues in the same vein of disillusion until he realises where it is leading him and that it will conflict with his Self-Love. Accordingly Wit-without-Wisdom leaves Light and Worldly Wisdom and retreats with Self-Love. His course is completely logical for his character, and for the cynically serious aims of the novel.

Let us examine the passage in which King suggests that Lyly makes Euphues 'skip from point to point' to be deliberately illogical:

¹⁰⁰ Ibid., 153.

Again, but ho there, if I shold haue
waded any further, & sowded the depth
of their deceit, I should either haue
procured your displeasure, or incurred
ye suspition of frawd.

(I, 202).

'Frawd' is not the end of Lyly's sentence. It seems unlikely that King considered the end of the sentence he quotes, or he may have dismissed it as unimportant. Lyly's habit of offering a literally truthful reason for the apparent foibles of his characters seems to be one of the keys to the understanding of his work. The quotation ends with the words:

. . . suspition of frawd, eyther armed you
to practise the like subteltie, or accused
my self of periury.

(I, 202).

The exclamation 'that has nothing to do with logic' as King puts it, is perhaps the guide offered to the reader pointing to the import of the passage. Why should Euphues have 'procured displeasure' in the ladies if he had continued to inveigh against them? For two possible reasons--either he was right in his view of their perfidy or he was wrong. In either situation they would be angry. Why should they suspect him of fraud? Because he may have known of women's falsity from his own experience, when his own guilt in procuring the information would be obvious, or he may have been uttering lies. If he were right in his views but addressing an innocent audience, then he would be arming the ladies to

'like subteltie' in two ways. Either they might begin to practise cruelty in love or they may turn his arguments back upon himself. If he were wrong then he would have sworn falsely. In all these aspects of the speech Euphues risks censure or harm to himself. Lyly is pointing out that the aim is to show Euphues as wanton, with lustful faithless intentions, not merely as 'a purveyor of false wit.' The second part of his discourse warns women against being "currishe to loyall lovers" and ends in an admission of guilt in love by men whom he accuses of "wickednesse" and "fylthinesse" in love. Love and lust, faith and faithlessness two of the basic antithetical themes of the novel are set forth in the speech. We see also a subtle but definite slant in the characterisation of Euphues as a dishonest lover. Feuillerat offers the truth when he says of the Anatomy of Wit " . . . dans son but et dans sa construction, n'est en somme qu'une antithèse longuement prolongée." The 'set-piece' King suggests to have been designed by Lyly to allow Euphues to 'create an attractive impression by the brilliant display of his parts' where 'he skips from point to point, each one supposed to be more devastating than those it follows' is in fact an essential part of the antithetic structure of the novel. The problems of love and lust, mind and matter, 'the outward shape' and the 'inwarde habit,' faith and faithlessness are set forth for confirmation or refutation later in the work. One such instance is seen in the passage where Euphues observes:

Doe we not commonly see that in paynted
 pottes is hidden the deadlyest poyson?
 . . . beautie . . . they accompt it a
 delicate bayte with a deadly hooke.

(I, 202).

to which Lucilla retorts during the love scene at their second
 interview where Euphues is trying to seduce her:

I haue not yet forgotten the inuectiue
 (I can no otherwise terme it) which thou
 madest against beautie, saying it was a
 deceitfull bayte with a deadly hooke,
 & a sweete poyson in a paynted potte.
 Canst thou then be so vnwise to swallow
 the bayte which will breed thy bane?

(I, 222).

Thus she taunts him with his own earlier words. It is obvious
 that Euphues' speech is designed with great care, characterizing
 him as well as fulfilling the allegorical needs of the book. King
 would appear to have arrived at a wrong conclusion when he writes:

It is a question of tone, but is it reasonable
 to conclude, after the interjection of "Ho
 there," that Lyly expects the reader to judge
 the debate anything other than an illogical
 thought?¹⁰¹

But as we have seen, it is eminently reasonable for the reader to
 judge otherwise. Lyly shows us that Wit-without-Wisdom is infatuated
 with Light, and has every intention of betraying her.

¹⁰¹ King, 154.

King writes:

The characters also represent in a pseudo-allegorical fashion certain common types of humanity. Thus Euphues stands for facile intellectuality synonymous with sophistry, which it is Lyly's purpose to expose and condemn.¹⁰²

This is true, up to a point, as Euphues' allegorical name denotes, but as we have seen, Lyly's purpose was to reveal a deep contemporary problem of which 'facile intellectuality' was only a small part. His concern was with the light betrayal of religious faith resulting from the wanton union between learning and educated man. King's essay is interesting in that it so frequently approaches, but never reaches the revealing truth that Lyly's book is an essential antithesis couched in allegory. The essay broadly defends Lyly's style. King does not see that the style needs very little defence, as it was ideal for Lyly's purpose. Apparently King gives no weight to Lyly's own words in "The Epistle Dedicatory" where he tells us:

Though the stile nothing delight the dayntie
eare of the curious sifter, yet wil the
matter recreate the minde of the courteous
Reader. The varietie of the one wil abate
the harshnes of the
other. Thinges of greatest profit, are sette
foorth with least price. . . . Where the
matter it selfe bringeth credit, the man with
his glose winneth smal commendation.

¹⁰² King, 153.

It is therefore me thinketh a greater show of pregnant wit, then perfect wisdom, in a thing of sufficient excellencie, to vse superfluous eloquence. We cōmonly see that a black ground doth best beseme a white counterfeit. . . . If these thinges be true which experience tryeth, that a naked tale doth most truely set foorth the naked truth . . . that veritie then shineth most bright whē she is in least brauery: I shal satisfie myne own mynde, though I cannot feede their humors, which greatly seke after those that sift the finest meal, & beare the whitest mouthes. It is a world to see how English men desire to heare finer speach then the language will allow, . . . But I let passe their finenesse, which can no way excuse my folly. . . . I will patiētly beare the il wil of the malicious, which I neuer deserued.

(I, 180-1).

In studying Lyly's Euphues we see that Lyly is literal in the obvious meaning of his words. The subtlety lies behind his speeches. In the light of our strong reasons for believing Euphues to be allegory, we see that Lyly's speech quoted above has much literal truth. The interpretation would seem to be that the 'varietie' of the reader will 'abate the harshnes' of 'the matter,' because the 'varietie' or type of reader will not see the harshness of the subject, which is the loss of religious faith. Therefore the matter will recreate his mind because he will see only the tale of light love between Euphues and Lucilla. Lyly's work is 'sette foorth' with great price of apparent ornament and care, so that presumably his subject is not of great profit. It is conceivable that the loss of religious faith is never of great profit in any period. "The man

with his glose' should be greatly commended because the matter of betrayal of faith would bring 'small commendation.' He says that to be too eloquent is unnecessary in a thing of sufficient 'excellency.' Lyly is writing of a subject less than excellent and suggests that he must be eloquent. His 'naked tale' is of betrayal, lust and love, and it may be that Lyly believed he was writing the 'naked truth.' In a typical Lylian touch he tells us next that truth is brightest when most plainly dressed. From this we gather that Lyly's truth is hidden beneath its frippery of fine clothes. He suggests that he will be satisfied within himself that his 'meal' is finer than the sifters may use, although he may not 'feede their humors' by telling them so because he has hidden his meaning very carefully. It is too dangerous to be disclosed. He finishes by acknowledging that the 'finenesse' of those who enjoy highly polished language cannot excuse his folly. In using the word 'folly' he may be subtly equating himself with Wit-without-Wisdom in *Euphues*, who betrayed his own faith in God, and whose story had to be hidden under the allegorical meaning of the elegant phrases of *Euphues*. It is probable that in the passage from the "Epistle Dedicatory" Lyly gives us the exact truth of his own opinion of his style.

We have considered critics of Lyly's style from the writings of Gabriel Harvey in 1589 through the centuries to our own second half of the twentieth century. The opinions range from the bitter calumny of Harvey, through Jonson's insulting ridicule, Drayton's gibes, Berkenhout's contempt, Bond's careful analysis of Lyly's script,

(much of it based on Arber's earlier work during the nineteenth century) until we arrive at the opinions of Feuillerat who regards Lyly as a fine stylist, with the great fault of using antithesis with such abandon as to impair the sense of his work. Croll's criticism is detailed and accurate but he makes the false assumption that antithesis "In Lyly's use of it, . . . is purely a 'scheme' that is, . . . the arrangement of words for an effect of sound." Even the finest critics, it seems, are sometimes in error. In our own times, George Williamson agrees with Croll that antithesis in Lyly does not denote 'thought nor wit.' Sister Stueber takes Lyly to task for balancing sounds instead of ideas. King observes that the characters are 'pseudo-allegorical' and that Lyly wishes to condemn 'facile intellectuality' but he gives no support to the theory of the value of Lyly's antithetical style in Euphues. Jonas A. Barish alone gives unqualified support to our contention that antithesis is the perfect vehicle for Lyly's work, although Barish does not realize that Euphues is allegory, he realises that the antithetical style is based on the essential antitheses within the book. With the encouraging opinion of Barish in mind we shall examine in our final chapter Lyly's account of the basic antitheses that beset the path of the scholar in his ardent pursuit of learning during the days of the Renaissance.

4. THE SCHOLARLY LEVEL OF ALLEGORY TRACED THROUGH THE STORY OF EUPHUES

The tropological level of meaning has been outlined in considerable detail earlier (pp.37-66). It will be mentioned again as a necessary reference to elucidate possible obscurities as they arise.

Long quotations used in the study already will not be offered again. Instead, references will be made to appropriate pages when necessary. The diagram offered in the appendix establishes for the convenience of the reader the names of the characters at the three levels of discussion within the thesis.

At the scholarly level of allegory within the fiction it is suggested that Eubulus is the teacher, an influence for good on Euphues, who is a scholar of the Renaissance. Lucilla becomes a princess on this level with the attributes of "vertu" described above (p.33). The combination of virtue, learning and religion which she exhibits in the Renaissance is a debased version of the old idealistic meaning of "vertu," which in the princess has become an aloof pride of birth, wealth and learning whose benefits are devoted to furthering the interests of her father, the prince, formerly Ferardo. He is a powerful rich ruler, typical of the princes of the Renaissance. During his absence on business affairs he leaves his competent daughter in charge of his household. Curio on the scholarly level becomes a humble man of the period whose desire for the learning,

wealth and prestige of the princess is seen in his tropological title 'Seeker-after-Excellence.' The scorn poured on him by the prince (Ferardo) and by the scholar (Euphues) and by their individual qualities of Self-Love (Philautus) shows Curio to be of humble birth, unlearned, poor and ugly. His spirit, however, is that of a Seeker-after-Excellence. He wishes to acquire the benefits of learning, wealth and religion embodied in the "light" of the princess. Curio typifies the citizen of the Renaissance, the period of the great revival of interest in learning. He wishes to have a share in the benefits enjoyed formerly only by the privileged. He seeks 'Excellence' for he knows her worth and loves her for the benefits she can share with him and with all men.

It is important to establish that throughout all the levels of allegory the facets of the personifications on the tropological level may be seen in all the characters. Philautus, as Self-Love is evident in all the characterizations on the scholarly level although he has no personal life in the novel. As we saw earlier, (pp.60-61) the Self-Love of Lucilla operates differently from the Self-Love of the other characters. From her birth, her father, the prince has imposed his own Self-Love upon her. He is Materialism on the tropological level and he has brought her up to be used in his own materialistic interests. Her "light" is 'promised' by the prince to his own Self-Love (above, p.34). Until the princess decides to succumb to the attraction of the scholar's excellent capacity for learning, she is

under the domination of her father the prince. Her "vertu" is for his personal use within a closed privileged circle. She does not realize that her "betrothal" is only in the interests of her father, with results in the curtailing of her own growth and influence. She has not recognised until she is attracted by her suitor, the scholar, that the Self-Love which preserves her from contact with others beyond her father's materialistic circle is a shackling "betrothal" which is really an aloof pride in privilege and position. It is not an ennobling condition, it is merely a narrowing of the benefits of learning, wealth and power. The selfish virtue of aloof pride results in a partial seclusion of learning, and the devotion of "light" to materialistic ends. The princess desires ardently to use her "light" in the best conditions available to her and these seem to be evident in the scholar. After she has deceived her father and capitulated to the scholar she sees that he too, wishes to use her for his own benefit. She refuses to become his sole property. Her lust for his ability becomes love for all men of ardour for learning from Light. She will help everyone who wishes to learn whatever his station in life, and irrespective of benefit to herself. She sees her father's former control of her in its true implications. She bestows her favours openly on the humble citizen without dread of the prince, her father, and in spite of the execrations of the scholar. The prince dies, sure that his possessions will be dissipated by Curio.

On this, the scholarly plane of our enquiry, we shall hope to

establish that the princess (Lucilla) and the scholar (Euphues) betray the Self-Love of the prince (Ferardo). In their betrayal we shall try to show that the princess loses faith in her father, but retains fear of him. In her realization of the prince's crippling control of her and of her suitor, the scholar, we shall try to demonstrate that she becomes determined to make her benefits of learning available to all men, as she throws off fear of her father. We shall discuss the loss of faith of the scholar when the princess leaves him. Liuia is seen in the peripheral role of lady-in-waiting to the princess.

The interpretation of the allegorical meaning of the interview between Eubulus and Euphues on the scholarly level may be followed by reference to the quotations given above (pp.45-55). Euphues is in Naples where the habits of the scholar in him should follow the edicts of the teacher, Eubulus. But in Euphues are found also the tendencies of the courtier, which impel him to follow the counsel of Self-Love as we see in the passage discussed above (p.45). It seems likely that on this level Philautus, whom we believe to be the courtier, is the 'Spider,' the 'Drone,' the 'Foxes' and paradoxically perhaps he is both Damon and Damocles. Damon loved his friend better than he loved himself and it may be argued that as Self-Love is Euphues' friend, then Euphues' Self-Love is more attached to Euphues than Self-Love is to himself. The paradox is typically Lylilian. Damocles is remembered for having praised his master excessively. The 'Bee,' the 'Dove,' the 'Lambe' typify the peaceful industry of the scholar,

betrayed by the bad habits of the courtier in the images of the 'Foxes' and the 'Drone' whilst the 'Spider' removes poison from the scholar's wit by the courtier's flattery. The rest of the quotation has been elucidated sufficiently above (p. 46). Thus we see that Euphues embarks on his career in Naples with the dual personality of the scholar and the courtier rife within him. In his wise wariness and in his careful cheerful conduct Euphues shows himself as the prudent scholar (p. 48). When Eubulus worries about Euphues' dangerous 'pregnaunt wytte' we see the courtier in Euphues contending with the scholar in him to overcome the dictates of his teacher. We realise with Eubulus that Euphues' 'pregnaunt wytte' may 'eyther breede an intollerable trouble, or bringe an incomperable Treasure to the common weale' (p. 47). Eubulus leaves the pages of the novel saying:

Seeing thou wilt not buye counsell at
the firste hande good cheape, thou
shalt buye repentaunce at the seconde
haunde, at suche an vnreasonable rate,
that thou wilt curse thy hard penyworth,
and banne thy hard hearte.

(I. 195).

And lyly tells us of Eubulus:

And immediately he wente to his owne
house, heauily bewayling the young
mans vnhappinesse.

(I. 195).

Eubulus therefore fulfills his function of teacher and retreats, defeated. If he is the facet of Wisdom, weak

and feeble in the Iron Age, then he may be returning to Euphues' subconscious, where the scholar in Euphues is for the time submerged beneath the dominant courtier.

The story moves into its second phas as Lyly tells us:

Euphues having sojourned by the space of two moneths in Naples, whether he were moued by the courtesie of a young gentleman named Philautus, or inforced by destenie: whether his pregnant wit, or his pleasant conceits wrought the greater liking in the minde of Euphues I know not for certeyntie: But Euphues shewed such entyre loue towards him, that he seemed to make small accompt of
.
any others, . . . I have red (saith he) and well I beleue it, that a friend is in prosperitie a pleasure, a solace in aduersitie, in grieffe a comfort, in ioy a merrie companion, at all times an other I, in all places ye expresse Image of mine owne person: . . . that there is falsehood in fellowship? and what then? Doth not the sympathy of manners, make the coniunction of mindes? . . . like will to like . . . young gentlemen choose the such friends with whom they may seeme beeing absent to be present, being a sunder to be conuersant, beeing dead to be aliue. I will therefore haue Philautus for my pheere, and by so much the more I make my selfe sure to haue Philautus, by how much the more I view in him the liuely Image of Euphues.

(I. 196-7).

In reading the passage carefully [*Italics mine*] we see that Philautus is probably Euphues' alter ego. Already we have Lyly's assurance that Philautus means 'Self-Love', (p.30) and we have established above that Self-Love is a facet of all the puppets. Therefore when we read that 'Euphues shewed such entyre loue towards him, that he seemed to make small accompt of any others' it seems possible that Philautus is Euphues' Self-Love. Perhaps the most convincing evidence

for the dual personality is the fact that Euphues sees in Philautus 'ye expresse Image of mine owne person'.

Lyly re-iterates the statement in the last sentence of the excerpt. Therefore if Philautus is the obverse of Euphues, as the passage we have just discussed seems to indicate, and as Philautus seems to be the courtier on the scholarly level, then it follows that Philautus whom we know to be Self-Love, is likely to be the 'shadow' of Euphues at all levels of the allegory.

The story of the friendship continues:

Euphues had continuall accesse to the place of Philautus and no little familiaritie with him, and E. P. T. vnfolded his minde vnto him. . . . I studied euer since my first comming to Naples to enter league with such a one, as might direct my steps being a straunger, & resemble my manners being a scholler, the which two qualities as I finde in you able to satisfie my desire, so I hope I shall finde a hearte in you willing to accomplish my request.

(I. 198).

The passage shows Euphues as the scholar who 'studied' about choosing a useful friend. Thus we see that Euphues is less sincere in his reasons for finding a friend. He intends to make use of him. Within himself he finds the right person, who is the courtier in his own personality. As the courtier is also Euphues' own Self-Love he will find no difficulty in satisfying Euphues' desire. Euphues is going to turn his engaging courtier's face to the world. Lyly continues the story:

. . . they walked to dinner, where they . . .
 daunced all y^t afternoone, they vsed not
 onely one boord, but one bedde, one booke
 (if so be it they thought not one to many.)
 Their friendship augmented euery day, insomuch
 y^t the one could not refraine y^e company of
 y^e other one minute, all things went in
 cōmon betweene them, which all men accompted
 cōmendable.

(I, 199).

The passage gives evidence again of dual personailty in Euphues. It points also to the idea that the courtier in him is dominant, for the hint that even one book might be too many seems to show the scholar to be in eclipse. Self-Love is obviously paramount. The last phrase 'which all men accompted cōmendable' excludes any suspicion of homosexuality and gives support to the theory of dual personality. It is a phrase such as Lyly scatters, possibly as a clue to his meaning, here and there through the book. Philautus, meanwhile only appears to pursue a life of his own as a courtier within the allegory. Philautus, Lyly tells us, is acquainted with

Don Ferardo one of the chiefe gouernours
 of the citie, who although he had a courtly
 crewe of gentlewomen sojourning in his pallace,
 yet his daughter heire to his whole reuenews,
 stained the beautie of them all. . . . Unto
 hir had Philautus accesse, who wanne hir by
 right of lōue, and shoulde haue worne hir by
 right of lawe, had not Euphues by straunge
 destenie broken the bondes of marriage, and
 forbidden the banes of Matrimonie.

(I, 199).

The passage is straight-forward in announcing that the prince has a lovely daughter, heiress to his fortune, and

surpassing in beauty all the ladies of the household. Philautus is betrothed to the princess (Lucilla) 'by right of loue' but we gather that Euphues is about to break the match between the courtier and the lovely daughter of the prince. Here we must reflect that if Philautus is the courtier in Euphues he cannot be betrothed to the princess. We know, however, that Philautus is Self-Love, therefore she must be betrothed to her own Self-Love, which means that she is devoted to herself. If Euphues is about to break her betrothal to Self-Love then probably she is destined to form another attachment. Philautus introduces his friends Euphues and Lucilla with the words:

Gentlewoman I was the bolder to bringe
my shadowe with mee, (meaning Euphues)
knowing that he should be the better
welcome for my sake, . . . Euphues . . .
taking hir by y^e hand sayd.

Fayre Lady seing the shade doth
often shilde your beautie from the
parching Sunne, I hope you will the
better esteeme of the shadowe, and by so
much the lesse it ought to be offenciue,
.
by how much the more you ought to lyke
it, by how much the more you vse to lye
in it.

Well gentleman aunswered Lucilla
in arguing of the shadowe, we forgoe
the substance: pleaseth it you therefore
to sit downe to supper. And so they all
sate downe, but Euphues fed of one dish
which euer stoode before him, the beautie
of Lucilla.

(I. 200-1).

Philautus as the courtier brings his 'shadowe' Euphues, to see the princess. As we saw earlier (p./04), Lyly offers convincing evidence that Philautus is Euphues' second self, as well as officiating for all the characters in the book. It is, therefore, permissible for Philautus and Euphues to act as the 'shadowes' of each other when Lyly feels it to be necessary. In his courtly speech beginning 'Fayre Lady' the courtier in Euphues is speaking. He suggests that she should make use of him as a pleasant protective shadow. The shadow of Self-Love is possibly very agreeable. The princess asks the two aspects of Euphues to sit down to supper. We know it is the scholar in Euphues who is bemused before her beauty because Lyly has told us that Euphues 'by straunge destenie' will break her betrothal with Philautus (Self-Love), who appears to be a courtier. We mentioned earlier (p./07) that apparently she is betrothed to herself. After supper Euphues agrees to discourse to the company on either love or learning, which are subjects basic to the theme of the book.

At the end of a long harangue Euphues suddenly admits that

Hereoff it commeth that men accuse women
 of crueltie, bicause they themselues want
 ciuilitie, they accompt them full of wyles
 in not yelding to their wickednesse, faythlesse
 for resisting their fylthinesse. But I had
 almost forgot myselfe, you shall pardon mee
 Mistresse Lucilla for this time, if thus
 abruptly, I finish my discourse: . . . I feele
 in my selfe such alteration, that I can scarcely
 vtter one word. Ah Euphues, Euphues.

(I, 204).

Euphues' quandary arises because he is speaking in the presence of the "light" of the princess. The truth comes out of him involuntarily in the presence of her "light." He feels 'such alteration' that he can 'scarcely vtter one word.' It is a remark which seems to indicate as we saw earlier (pp. 93-94), that he is strongly attracted to her. Lustfully attracted, it would seem, to judge from the hints of betrayal and the language of his speech. 'Wyles,' 'wickednesse,' 'faythlesse,' 'fylthinesse,' seem to cast a leer over the lines. We saw earlier (pp. 91-93), that the scholar's first interview with the princess appears to allegorize the subsequent loss of faith through his dealings with "light." At the last moment his Self-Love as the courtier in him re-asserts itself to preserve him from further disclosures. Lyly continues his tale:

But Euphues taking Philautus by the hande,
and giuing the gentlewomen thanckes for
their patience and his repast, badde them
all fare-well, and went immediatly to his
chamber. But Lucilla who now began to
frie in the flames of loue, all the company
beeing departed to their lodgings, entred
into these termes and contrarieties.

(I, 205).

Luckily for him the scholar is rescued from his predicament by Self-Love. Left alone, the princess who has developed a reciprocal infatuation for the scholar, begins to 'frie in the flames of loue.'

She writhes during a long soliloquy. We must consider her words:

Ah wretched wench Lucilla how art thou
perplexed? what a doubtful fight dost

The first part of the report is devoted to a general survey of the
 situation in the country. It is then followed by a detailed
 description of the various districts. The third part of the report
 contains a list of the principal towns and villages. The fourth
 part of the report contains a list of the principal rivers and
 lakes. The fifth part of the report contains a list of the
 principal mountains and hills. The sixth part of the report
 contains a list of the principal forests. The seventh part of
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 The ninth part of the report contains a list of the principal
 plants. The tenth part of the report contains a list of the
 principal occupations. The eleventh part of the report contains
 a list of the principal languages. The twelfth part of the
 report contains a list of the principal religions. The thirteenth
 part of the report contains a list of the principal customs.
 The fourteenth part of the report contains a list of the
 principal laws. The fifteenth part of the report contains a
 list of the principal treaties. The sixteenth part of the report
 contains a list of the principal wars. The seventeenth part of
 the report contains a list of the principal revolutions. The
 eighteenth part of the report contains a list of the principal
 discoveries. The nineteenth part of the report contains a list
 of the principal inventions. The twentieth part of the report
 contains a list of the principal improvements.

The second part of the report is devoted to a general survey of
 the situation in the country. It is then followed by a detailed
 description of the various districts. The third part of the report
 contains a list of the principal towns and villages. The fourth
 part of the report contains a list of the principal rivers and
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 discoveries. The nineteenth part of the report contains a list
 of the principal inventions. The twentieth part of the report
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 contains a list of the principal towns and villages. The fourth
 part of the report contains a list of the principal rivers and
 lakes. The fifth part of the report contains a list of the
 principal mountains and hills. The sixth part of the report
 contains a list of the principal forests. The seventh part of
 the report contains a list of the principal minerals. The eighth
 part of the report contains a list of the principal animals.
 The ninth part of the report contains a list of the principal
 plants. The tenth part of the report contains a list of the
 principal occupations. The eleventh part of the report contains
 a list of the principal languages. The twelfth part of the
 report contains a list of the principal religions. The thirteenth
 part of the report contains a list of the principal customs.
 The fourteenth part of the report contains a list of the
 principal laws. The fifteenth part of the report contains a
 list of the principal treaties. The sixteenth part of the report
 contains a list of the principal wars. The seventeenth part of
 the report contains a list of the principal revolutions. The
 eighteenth part of the report contains a list of the principal
 discoveries. The nineteenth part of the report contains a list
 of the principal inventions. The twentieth part of the report
 contains a list of the principal improvements.

thou feele betwixt faith and fancie? . . .
 conscience and concupiscence? . . . lyttle
 dost thou know the sodayne sorrow that I
 sustayne for thy sweete sake. Whose witte
 hath bewitched me, whose rare qualyties
 haue deprived me of mine olde qualytie,
 whose courteous behauior without curiositie,
 whose comely feature without fault, whose
 fyled speach without fraude, hath wrapped
 me in this misfortune.

(I. 205).

She describes a 'doubtful fight'--and so pre-disposes us to feel that she will lose her battle between 'faith and fancie.' Faith, for the princess in the Iron Age is to remain faithful in her betrothal to Self-Love. 'Fancie' is her attraction to the scholar 'whose witte hath bewitched' her. The 'olde qualytie' she speaks of is probably her former unquestioning belief that her true vocation in life is to remain true to the betrothal imposed on her by her father, the prince. In the Iron Age her debased version of the quality of "vertu" with its "excellence" of learning and religion is merely the shell of an outworn tradition. She epitomises the advantages of birth, wealth and learning used for the benefit of a small select circle and for the material gain and pleasure of her father, the prince. The scholar has made, evidently, a great impression on the princess. She is almost ready to break faith with her Self-Love, the betrothal made by her father the materialistic prince to her function as "light." The qualities of Euphues which attract her are set forth in the last sentence of the excerpt. They are all attributes which have no necessary part in wisdom, but they are the qualities of the successful courtier. Therefore we may conclude

that the princess is attracted by the behaviour and by the appearance of the courtier in Euphues, apart from his "witte" as the scholar, which exerts the greatest attraction of all, for it has 'bewitched' her. It seems likely that the princess is attracted almost to the point of love by the excellent capacity for learning of both the scholar and the courtier in Euphues. It will be useful to remember at this stage in our discussion that we established the meaning of the name Euphues as describing one who is 'apte . . . to learning, hauing all other qualities of the minde and partes of the bodie that . . . serue learning.' His harmony of mind and body would produce in him excellent capacity in all his activities. But as we have seen the scholar seems to envisage lechery rather than love for his princess.

It will be useful for the convenience of the reader, to offer a summary of information which occurs later in the story, but which will aid the interpretation of the allegory at this point. The scholar is seeking for the "light" of the learning and culture which was fostered at the courts during the Renaissance. The princess is a debased derivative of Light according to our theory suggested at the tropological level (p.40) but she seems to have other qualities apart from learning. We have suggested that these are virtue, which Lyly appears to regard as a variety of faith, and possibly her filial unquestioning obedience to her father's will may be equated with a debased form of religion. From loss of faith, Lyly seems to continue his argument towards loss of religious faith. The religious belief of the princess is stated in the text (above, p.63), and it is

therefore valid at all levels of meaning within the work. Bound up with her religious statement is her feeling of guilt in having broken the betrothal imposed on her by her father. In a later development loss of religious faith is implied. It is important to realise that until she meets the attractive scholar her virtue and her obedience to her father, the prince, have never been challenged. If the scholar were seeking her for honest marriage, he would contract to love and cherish the princess completely. But he seeks only her learning. He has no concern for her virtue. He wants from her that which he desires most, and deserves "aboue all other," as ¹⁰³Lyly explains to us later. As the scholar, we see from frequent mentions of the "minde," that he is most attracted by his lady's learning. Therefore, as he does not care for the other attributes of the princess, virtue and religion, which together with learning combine to give her the quality of Light, as we saw above (p. 72), then he is prepared to destroy Light for her learning. Her beauty attracts him, but he finds later that his learning has no beauty. He learns too late, as we shall see, that Light cannot be divided without destroying her radiance.

We must proceed with our study of the princess as she continues 'to frie.'

And canst thou Lucilla be so light of
loue in forsaking Philautus to flye

to Euphues? canst thou prefer a stranger
 before thy countryman? A starter before
 thy companion? Why Euphues doth perhappes
 desyre my loue, but Philautus hath deserued
 it. Why Euphues feature is worthy as good
 as I, but Philautus his fayth is worthy a better.
 I but the latter loue is most feruent. I but
 the first ought to be most faythfull. I but
Euphues hath greater perfection. I but Philautus
 deeper affection.

(I, 205).

The excerpt shows the princess upbraiding herself about her desire to 'flye to Euphues.' She is aware that Euphues desires her love, but her accustomed obedience to her father's will as her betrothed courtier, 'hath deserued it.' She knows that Euphues' 'feature'--his scholar's brain--is worthy as good as I,' but her habit of faith to her father's Self-Love imposed upon her, because Self-Love is always over-indulgent, 'is worthy a better.' She is right, because her quality of "light" should not allow her to consider breaking faith, with the betrothal to her father's Self-Love on the scholarly level nor on any other. She should mark her true course and follow it. She is completely infatuated with the Scholar. It is her habit of faithful obedience to her father's will, which racks her with doubts. At this point she has no idea that her "betrothal" to Self-Love is binding her to the Self-Love and materialism of the prince. She sees that if her Self-Love were perfect it would never be in jeopardy. She is attracted by the perfect anatomy of Euphues. It does not matter to her that he is Wit-without-Wisdom, she sees his 'greater perfection' as more desirable than her own bond of faith made at the behest of her father. The words 'fayth,' 'faythfull,'

'love,' 'affection' and 'perfection' together with her feeling that Euphues is more perfect than Self-Love show the princess to be close to love. She continues to agonise within herself:

But can Euphues conuince me of flectinge,
 seeing for his sake I break my fidelite?
 . . . Maye he iustly condemne me of
 trecherye, who hath this testimony as
 tryall of my good will? . . . That
 although I haue bene light to Philautus,
 yet I may be louely to Euphues? It is
 not my desire but his desertes that
 moueth my mynde to this choyse, neyther
 the want of the lyke good will in
Philautus, but the lacke of the lyke
 good qualities that remoueth my fancie
 from the one to the other.

(I. 205-6).

The princess produces many false arguments to prove to herself that Euphues cannot condemn her of treachery if she discards Philautus, (her Self-Love) for the scholar. She has been 'light to Philautus' in two ways. The 'double entendre' tells us that apart from discarding the masquerading Philautus, Self-Love of the Prince, and so behaving lightly to him, she has also been "light" to the Self-Love of the prince in the true sense by shedding her version of Light on the court. And she will certainly appear as 'louely' to Euphues, the scholar, for he seeks the beauty of the princess--the light of her learning. Lyly hints, nevertheless, throughout the whole passage that lightness may be expected of the princess, as she manages to persuade herself that Euphues will not regard her as fickle. She observes as she rationalizes her actions that it is not lack of good will in Philautus, but lack of the fine anatomy of wit which has lead

to his betrayal. In the stated meaning of the passage she discards Philautus for Euphues. In discarding the prince's imposed Self-Love, however, she turns to her own indulgent Self-Love in the last sentence of the passage quoted, and we have an example of enthymeme as she succumbs to her desire for the scholar. In her words 'it is not my desire' we see that Self-Love in the form of self-deception has taken control of the lady. She turns to Euphues, whose wit, alas, is without wisdom.

The passage of rationalization from Lucilla next before us for consideration is not in the first edition of Euphues. It is interesting to conjecture as Bond suggests that Lyly may have inserted the passage in the second edition of 1579 in order somewhat to justify Lucilla's behaviour. She continues her soliloquy:

[Time hath weaned me from my mothers teat, and age ridde me from my fathers correction, when children are in their swathe cloutes, then are they subiect to the whip, and ought to be carefull of the rigour of their parents. As for me . . . I am not to be ledde by their perswasions. Let my father vse what speaches he lyst, I will follow mine owne lust. Lust Lucilla, what sayst thou? No, no, mine owne loue I should haue sayd, for I am as farre from lust, as I am from reason, to . . . thy determination, & shew thy selfe, what loue can doe, what loue dares doe, what loue hath done.]¹⁰⁴

(I. 207).

¹⁰⁴These passages . . . are intended to remove inconsistencies

The princess's desire for the Well-Grown-Anatomy, the excellent equipment for learning possessed by Euphues drives her on. She decides to follow her own lust for Euphues, and to flout the will of her father in doing so. She will not admit her lust, however. She deludes herself in the belief that her infatuation is love for the scholar in Euphues. She asserts that she is 'as farre from lust, as . . . from reason.' And she argues with herself successfully as we saw above (pp. 60-61). The last sentence of the quotation is a mounting crescendo trumpeting the news that love--human Self-Love--has seduced the princess from her vow to his own Self-Love imposed upon her by the prince. She has decided to bestow herself on Euphues, the scholar.

Lyly continues his novel by discussing the situation of Euphues:

Retourne wee to Euphues, who was so caught
in . . . follye that he neyther coulde
comforte himselfe nor durst aske counsel
of his friend, suspecting . . . that Philautus
was corrival with him . . . with Lucilla . . .
therefore . . . he vttered these . . . speeches.

What is hee Euphues that knowing thy
witte, and seeing thy folly: but will rather
punish thy lewdenesse, then pittie thy heauinesse?
Was there euer any so fickle to soone to be allured?

or round off an abruptness due to Lyly's absorption in style rather than matter." (Bond, I, 107-8). It will be seen, however, that in the light of the allegory 'abruptness' occurs because of Lyly's absorption in his matter rather than in his style. It seems possible that he finished his thought brusquely sometimes in the first edition to indicate the allegory within the fiction here and there. Possibly in subsequent editions he felt it would be safer for his position at court to clothe his allegory even more completely than had been done in the first edition.

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any euer so faithlesse to deceiue his
friend? euer any so foolish to bathe
himselſe in his owne misfortune?

(I, 207-8).

The second paragraph, we see, may relate equally well to the condition of the princess as to that of her scholarly admirer. Both are fickle both are soon allured, both deceive their mutual friend Self-Love. But why should Euphues be 'so foolish to bathe himselſe in his owne misfortune?' The answer would seem to lie in Lyly's words discussed above (p. 108), that Philautus is 'y^e expresse Image' of Euphues. The Self-Love of the scholar has been discarded for the moment. Philautus has received a blow when the scholar fears that he may fall in love with the princess. The scholar is prepared to betray the princess (Light) for her learning but her beauty bends his will momentarily towards love. Love will bind and control him if he allows himself to fall into its power. In his quandary between love and lust he 'bathes in his owne misfortune.' Such a condition is not conducive to Self-Love, which is not present to soothe him.

Euphues tells himself of instances of short-lived violence and reasons from them falsely that his princess will not "conceiue sinisterly" of the "sodayne sute." He debates with himself:

I but Euphues, hath shee not hearde also that
the drye touche-woode is kindled with lyme, . . .
y^t the fire quickly burneth the flaxe? that loue
easilye entreth into the sharp witte without
resistance, & is harboured there without repentaunce?

If therefore the Gods haue endewed hir with
as much bountie as beautie. If she haue no lesse
wit then she hath comelynesse, certes she will
neyther concieue sinisterly of my sodayne sute,
neyther be coye to receiue me into hir seruice,

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neyther suspecte mee of lyghtnesse, in
yeelding so lyghtly, neyther reiect me
disdaynefully, for louing so hastely. Shall
I not then hazarde my lyfe to obtaine my loue?
and deceiue Philautus to receiue Lucilla? Yes
Euphues, where loue beareth sway, friendshippe
can haue no shew: As Philautus brought me for his
shadowe the last supper, so will I vse him for my
shadow til I haue gayned his Saint.
Wilt thou violate the league of fayth, to enherite
the land of folly? . . . Did Philautus accompt
Euphues . . . a saint in reiecting fancie, . . .?

(I, 209-10).

Unfortunately, Euphues' examples of swift violence leave lasting damage. The quicklime and the fire resemble the love he hopes to enjoy with his princess. 'Loue easilye entreth into the sharp witte' says Euphues, but he is in the throes of lust and does not see his false reasoning that love likened to the quicklime and the fire would consume the sharp wit.¹⁰⁵ Indeed it has done so already, otherwise he would see the flaw in his logic. In the second paragraph 'therefore' is the key to Euphues' confusion, for he believes that if Lucilla is generous and has wit, she will look kindly on his suit in spite of his haste. And his hope is built on the false premise of the first paragraph. The scholar will risk his life to obtain his lady, whom he desires for the beauty of her learning. For it is the love of learning that enters into 'the sharp witte'

¹⁰⁵ Fire and lime are purifying agents also, but Lyly uses them here as destroyers. It would be in line with his argument to regard them as consuming sterilisers.

and 'is harboured there without repentaunce.' He breaks faith with his friend, his own Self-Love, to win her, in the way that all scholars must put aside debilitating self-love whilst they pursue the beauty of learning. We see, however, that friendship and love are not synonymous for Euphues, therefore his love is lustful. He breaks faith also to win her from her Self-Love imposed by the prince for materialistic reasons. Amidst the broken faith of himself and his princess the scholar will risk inheriting 'the land of folly.' He rationalizes the question of broken faith as being of little moment when he says "Tush the case is lyght where reason taketh place" and so again he gives evidence of lecherous intent. He will use the guise of the courtier to prosper the designs of the scholar.

Self-Love visits the scholar to comfort his depressed friend who feigns love of Liuia, the lady-in-waiting, to deceive Philautus (Self-Love) into the belief that his friend has no designs on the princess (Light). Thus we see that the scholar is engaged in self-deception. He pretends that Liuia (Worldly Wisdom) is his desire which he explains to himself in a discussion with

. . . Philautus (for why should I conceale
it frō thee, of whō I am to take counsaile)
yt since my last & first being w^t thee at ye
house of Ferardo, I haue felt such a furious battaile
in mine own body, as if it be not speedely repressed
by pollicie, it will carry my minde (ye graūd
captain in this fight) into endles captiuitie. Ah
Liuia, Liuia, thy courtly grace w^t out coyne,
thy blazing beauty without blemish, thy curteous
demeanour without curiosity, thy speach sauoured
w^t wit, thy comly mirth
tempered with modesty, thy chaste looks yet louely,

thy sharp taunts yet pleasant, haue giuen me
 such a checke, yt sure I am at the next view
 of thy vertues, I shall take thee mate: . . .
 Neither can there bee vnder so delicate a hew
 lodged deceite, neither in so beautiful a mould
 a malicious minde. True it is that the disposition
 of the minde, followeth the composition of y^e
 body: how thẽ can she be in minde any way imperfect,
 who in body is perfect euery way? I know my successe
 will be good, but I know not how to haue accesse
 to my goddesse, neither do I want courage to discouer
 my loue to my friẽd, but some colour to cloak my
 coming to y^e house of Ferardo, for if they be in
Naples as ielous as they be in the other parts of
Italy, then it behoueth me to walk circũspectly &
 to forge some cause for mine oftẽ coming.

(I, 212-3).

Euphues tells Philautus of the fierce love developed during their visit to the house of the prince (Materialism). If Euphues' hot love is not controlled his mind will be captive for ever. As we have seen, it is probably the beauty of the princess's learning which intrigues Euphues at the scholarly level of the allegory, thus it is plain that unless his lust for learning is controlled, his mind will remain captive in eternal pursuit of the lady (Light) for the sake of her learning. Euphues' long speech eulogising the Lady-in-Waiting (Worldly Wisdom), gives Philautus a deliberately wrong impression that she is Euphues' love. His reasoning is false, however, for he says that she incapable of deceit, whilst in the same speech he says he intends to use guile to meet his lady secretly and presumably he expects her connivance otherwise he cannot accomplish his purpose. The mind is 'y^e graũd captain in this fight' for it directs the scholar's strategy in seeking to win his lady's light of learning,

and conversely his mind directs her attention to the scholar. His capacity for wit intrigues her as we have seen earlier. The phrase 'the disposition of the minde, followeth the composition of y^e body' connotes one of the themes of the book. Lyly shows us here, that the disposition of the mind does not necessarily remain free from deceit and malice in spite of the mind's fine capacity for learning. The scholar is bent on trickery throughout the speech. Apparently he does not realise the contradiction inherent in his words. Thus we see that the perfect mind of the scholar may betray itself and be betrayed by its own 'disposition' to lawless dealings, irrespective of the mind's ability.

Determined to seduce the princess, the scholar accompanied by Self-Love visits again the house of the prince. Lucilla insists that Euphues continue the discourse he began during his first visit. He consents:

Gentlewoman, my acquaintance beeing so little, I am afraide my credite will bee lesse, for that they commonly are soonest beleeeued, that are best beloued, and they liked best, whome we haue knowne longest, neuerthelesse the noble minde suspecteth no guile wythout cause, neither condemneth any wight wythout prooffe, . . . For . . . as one droppe of poyson disperseth it selfe into euery vaine, so affection hauinge caughte holde of my hearte, . . . wyll sodeinely, thoughe secretlye flame vp into my heade, and spreade it selfe into euery sinewe. . . . I am heere present to yelde my selfe to such tryall, as your courtesie . . . shall require: Yet will you cōmonly object this to such as serue you & sterue to winne your good wil, that hot loue is soonēcolde . . . that the faith of men though it frye in their woordes, it freeseth in theire works: . . . Thus not blynded by lyght affection, but dazeled with your rare perfection, . . . I haue vnfolded mine

entire loue, desiring . . . so friendly an aunswere,
as I may receiue comforte, and you commendacion.

(I, 218-19).

The tone of the passage is traitorous, for as we saw earlier Euphues is lustful. Yet he speaks of 'the noble minde' suspecting no guile, even as he acknowledges that the princess may suspect his motives and will 'comonly object' to his suit. He speaks of his 'affection' as 'poyson' which will reach his head before spreading through his body. The words appear to mean that he is affected by a brief acquaintance with the princess (Light) and that his acquaintance with her and her learning will affect in a poisonous way, first his head and later his whole body. Nevertheless he seeks her. He wants to know more of light. He is a scholar and makes no mention of religion and indeed she taunts him with desiring Light without religion (p. 71). 'Affection' is ambiguous for it means (in the scholar) lust for the princess (Light) but the connotation in conjunction with "poyson" is an affection meaning disease of the mind and body.¹⁰⁶ For Lyly, 'disease' would mean exactly dis-ease. Danger to and ultimate death of his faith would be 'poyson' to the scholar until he could either accomodate himself to, or reject the infection. The last sentence is subtle in that it shows again his lustful intentions. His design is not to love and cherish the undivided Light, for the benefit of all men.

¹⁰⁶ "Physical condition or disposition, esp. if abnormal; distemper. Middle Ages." Webster, Springfield (Mass.), 1947.

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He will seduce her for his purpose. He is not 'blynded' he is only 'dazeled' thus he is not incapable of realizing what he is doing. He seeks to divide her debased attributes of virtue, religion and learning by a conscious betrayal of faith.

The scholar is entertaining the ladies when the prince returns:

But whilest he was yet speakinge Ferardo entered, whome they all duetifully welcomed home, who rounding Philautus in the eare, desired hym to accompany him immediatly without farther pausinge, protesting it should bee as well for his preferment as for his owne profite. Philautus consentinge, Ferardo sayd to his daughter.

. . . I hope . . . that my absence shall not breede thy sorrowe: In the meane season I commit all things into thy custody wishing thee to vse thy accustomed courtesie. . . . I will bee so bold to craue you gentleman (his friende) to supplye his roome desiring you to take this hasty warninge for a hartye welcome and so to spend this time of mine absence in honest mirth. And thus I leaue you.

(I, 217).

The prince (Materialism) father of the princess, returns suddenly, he interrupts the discourse by insisting on Philautus accompanying him on a journey. The prince promises that the trip will result in mutual benefit to Philautus and himself. We remember once more that Philautus represents the facet of Self-Love in all the characters apart from his own role in the book, therefore we see at once that the prince's business trip with his own Self-Love will be mutually profitable. When Materialism and Self-Love are found together their aim is always personal gain. Lyly takes care to tell us that the beautiful princess (Light) is left in full charge of her father's considerable property. He has brought up A Little Light to serve

his own materialistic ends. Meanwhile, the scholar is asked to take the place of the Self-Love of the prince (Materialism) during his absence. Ferardo mentions also that he hopes his absence 'shall not breede' the princess's sorrow.

During her father's absence the princess listens to the scholar's importunities. His intentions remain wanton, but he offers his service. Lucilla replies to her lover in Lyly's characteristic subtleties:

You haue made so large proffer of your seruice,
and so fayre promises of fidelytie, that were
I not ouer charie of mine honestie, you would
inueigle me to shake handes with chastitie.
But certes I will eyther leade a Uirgins lyfe
in earth . . . or els follow thee rather then
thy giftes: . . . So excellent alwayes are y^e
giftes which are made acceptable by the vertue
of the giuer.

(I, 220).

The princess seems to mean that she is tempted to abandon chastity in favour of the scholar who is also Wit-without-Wisdom we must remember, at each level of the allegory. She promises him, moreover, that she will remain a virgin 'or els follow thee rather then thy giftes.' The princess makes no mention of marriage. If the lady does not remain virgin, but follows the scholar rather 'then his giftes' then she will have been seduced by the excellent qualities epitomised in the derivation of his name. Thus she will give herself to his fine aptitude for learning, rather than accept his offer of a "tryall" of his passion for her. The sentence

"So excellent alwayes are y^e giftes which are made acceptable by the vertue of the giuer."

is crucial to the interpretation at all levels, for it sheds revealing light on Euphues' personal tragedy as the betrayer and the betrayed, as we shall see later in the discussion. The "vertu" of the princess must be unblemished for her gift of light to be of benefit to the scholar. "Vertu" is used here in the Renaissance sense of "perfection" and the meaning includes learning. As we have seen the princess is a version of Light in a debased age. If she is wanton, therefore, she destroys faith in "light." Of her components only learning would remain, for the others are the qualities which add radiance to learning. "Vertu" or "excellence" would be destroyed in a wanton bestowal, for broken vows with Self-Love would destroy faith in her, and were faith gone there could remain no religion. Unless the sincerity of Euphues also were beyond question, then "vertu" would be absent from his fine mind and from his fine body. In seducing the princess he would betray himself, he would be without faith. Neither of the lovers would find "vertu" in themselves nor in learning, after a seduction. Light would be gone. They would have only learning.

The princess continues her discussion of Euphues' proposal. In his careful note yet alwayes keepinge the body vndefiled [*Italics mine*] (I, 220), Lyly maintains the view that the joint betrayal of the scholar and Light is on a mental level as the princess announces to the scholar

Thou arte not the first that hath solicited this
sute, but the first that goeth about to seduce mee,
neyther discernest thou more then other, but darest
more then any, neyther hast thou more arte to
discover thy meaninge, but more hearte to open thy
minde:

(I, 221).

Thus we see that the princess is perfectly aware of the scholar's designs on her. He is bolder than earlier suitors, and as man of the Renaissance, he is eager to open his mind. His designs are on her learning. She hints that he seeks it faithlessly, heedless of spiritual values as she taunts him:

And seeing I cannot by reason restrayne your
 importunate sute, I will by rigour done on my
 selfe, cause you to refraine the meanes. . . .
 I would it were in Naples a law, . . . that
 woemen should alwayes go barefoote, to the
 intent they might keepe themselues
 alwayes at home, . . . I meane so to mortifie
 my selfe that in stead of silkes I will wear
 sackcloth, for Owches and Bracelettes, Leere
 and Caddys, for the Lute, vse the Distaffe,
 for the Penne, the Needle, for louers Sonettes,
 Daudid's Psalmes.

(I, 223-4).

She threatens to change her courtly trappings for the habit of a religieuse, suggesting that such a change will restrain his ardour. The beauty of the princess's learning attracts the scholar. He seeks her rather than the "light" to be found in the institutions of learning supported by the church. Evidently she does not place much faith in the sentiments he utters during his discourse to the ladies, when he suggests how dangerous it may be to "respect more the outward shape, then the inward habit" (I, 202). She continues:

But yet I am not so senceles altogether to reiect
 your service: which if I were certainly assured to
 proceed of a simple minde, it shold not receiue so
 simple a reward. And what greater triall can I haue
 of thy simplicitie & truth, the thine owne requeste
 which desireth a triall. . . . although as yet I
 am disposed to lyke of none, yet whensoever I shall
 loue any I will not forget thee, in the meane season

accompt me thy friend, for thy foe I will neuer be.

(I, 224).

She remains unconvinced of the scholar's good faith. She would reward him richly if she could be certain of his sincerity, for the treasures of light would be his. She remains the unattainable virgin, but she cheers him with the hope of love, and she promises him friendship. It is true that as a version of Light, the princess could never be the foe of Euphues, the scholar, equipped ideally for learning as Lyly describes him.

At the crisis of the novel after much verbal fencing Lucilla capitulates to Euphues' pleas: and assures her lover that she requires no service from him.

Well then Euphues (sayd shee) so it is that for the hope that I conceiue of thy loyaltie and the happy successe that is lyke to ensue of this our loue, I am content to yeelde thee the place in my heart which thou desirest and deseruest aboue all other: which consent in me if it may any wayes breede thy contention, sure I am that it will in euery way worke my comforte. But as eyther thou tenderest mine honour or thine owne safetie, vse such secrecie in this matter that my father haue no incklyng heereoff, before I haue framed his minde fitte for our purpose.

(I, 225).

The place she offers the scholar fulfillls his desires and his deserts. Therefore on the evidence we have sifted so far, the place in her heart destined for Euphues holds learning without faith and without religion. As we have seen, she has forsworn herself, therefore she is faithless, and without faith true religion cannot exist. Euphues

has sought to betray her by urging the princess to become unfaithful. The scholar therefore cannot expect to find faith in her heart, and it is logical for his lady to imply that he does not desire what he strove to destroy. In the last sentence of the quotation, she urges the scholar to connive in deceit of her father, the prince. At this crisis of Lyly's book we see that the princess as a derivative of Light completely abdicates her virgin "betrothal" to Philautus, the Self-Love of her father. She has connived at seduction for her learning and loses virtue, or faith, in Lyly's opinion, apparently and he goes on to argue that without faith there can be no religion. Indeed, the seduction may be more properly described as a joint betrayal of faith for the lady is equally as enamoured of the scholar's capacity for learning as he is of her erudition. In fervent phrases she confirms her complete capitulation:

I vow by y^e fayth of a Uirgin and by the loue I beare thee, (for greater bands to confirme my vow I haue not) that . . . Ferardo shall sooner disherite me of my patrimony, then dishonour me in breaking my promise. It is not his great mannors, but thy good manners, that shall make my marriage. In token of which my sincere affection, I giue thee my hande in pawne and my heart for euer to be thy Lucilla.

(I, 225).

From her vow we see that her betrayal has been mental and spiritual, but not physical. The scholar sought only her learning. His brain has been united with the heart of learning for ever. For the first time she mentions marriage, and explains that she prefers Euphues' mode of address beyond wealth. Again it is his 'witte' she cannot withstand. Significantly the princess offers her hand only in pawn,

but she gives her heart for ever to the scholar, with his unrivalled capacity for learning. The princess's reference to marriage is interesting. We shall consider it further in our next excerpt which occurs in her interview with her father after his return. She is forced to confess her liaison with the scholar when the prince attempts to arrange an immediate marriage with Philautus, his own Self-Love. On her knees before the prince, his daughter abjures Philautus as she addresses her father:

I heere . . . forswear Philautus for my husband,
 although I accept him for my friende, and seeing
 I shall hardly bee induced euer to match with
 any, I beseeche you, if by your Fatherly loue I
 shall bee compelled, that I may match wyth such
 a one as both I may loue, and you may like.

(I, 229).

Naturally the princess must break officially with Self-Love, now that the prince wishes to arrange a marriage between his own Self-Love and the princess who is Light. She can no longer remain dedicated to the materialistic Self-Love imposed on her by her upbringing as the daughter of the prince (Materialism). She may, however, take Self-Love as a friend. Marriage is mentioned by the princess as a remote and unlikely possibility even as she is about to put forward Euphues as a suitor. It would seem that her one apparently enthusiastic reference to marriage mentioned above (p. 128) is an accident. But in view of the careful construction of Lyly's prose I hesitate to ascribe to accident any of his work. Possibly it may be explained as the princess's intention at that stage in her development to cleave only to the scholar after their mental liaison, in which situation her learning would have become

their joint and presumably exclusive possession. We shall see later, that marriage becomes impossible for her. She does not mention it again.

Angry letters pass between the scholar and the flouted Philautus (the Self-Love of the prince). He rails at the friend who broke faith with him, and who betrayed the faith between the princess and her father.

Howe canst thou assure thy selfe that she will be
faithfull to thee, which hath bene faithlesse to
mee? Ah Euphues, let not my credulytie be an
occasion heereafter for thee to practise the lyke
crueltie. Remember this that yet ther hath neuer
bene any faithles to his friend, that hath not
also bene fruitelesse to his God. . . . Thoughe I
be to weake to wrastle for a reuenge, yet God who
permitteth no guyle to be guyltlesse, will shortely
requite this iniury, thoughe Philautus haue no
pollycie to
undermine thee, yet thine owne practises will be
sufficient to ouerthrow thee. . . . I know that
Menelaus for his tenne yeares warre endured ten
yeares woe, that after all his strife he wan but
a Strumpet, that for all his trauails he reduced
(I cannot say reclaymed) but a straggeler: which
was as much in my iudgement, as to striue for
a broken glasse which is good for nothing . . .
.
I will pray that . . . as Lucilla made it a lyght
matter to forswear hir olde friend Philautus, so
she may make it a mocke to forsake hir new pheere
Euphues. Which if it come to passe as it is lyke
by my compasse, then shalt thou see the troubles,
& feele the torments which thou hast already thrown
into the harts and eyes of others.

(I, 233-5).

The excerpt shows that Philautus, the Self-Love of the prince is injured and angry and intends to raise trouble for the scholar with the prince. Philautus suggests that God will have no further use for

the scholar who will be punished by God for betraying the faith of the prince in seducing the princess (Light). The scholar's own act of betrayal will 'ouerthrow' him. He prophesies that she will prove faithless and worthless as the beautiful Helen, and suggests that the princess will become 'but a Strumpet.' The image of the broken glass seems to be symbolic of the irreparable broken faith in the princess (Light) which the scholar may expect to experience, for his perfidy in betraying the princess and conniving with her to deceive her father, the prince. The glass is possibly the communion glass which would be broken when communication is broken off with God after the betrayal of the debased Light of the Iron Age.¹⁰⁷ The final sentence of the passage seems to be a threat that the scholar will

¹⁰⁷ Support for the theory of the communion cup is found in the printed text of the colophon in several of the works of Lyly, where the print forms the shape of a wineglass. After Euphues' letter Euphues to his friend Liuia (Bond, 323), we find one of Lyly's printed "wineglasses." Here is a typed reproduction of the last ten lines of the "glass."

second part heare what newes he bringeth
 and I hope to haue him retourned
 within one Summer. In the
 meane season I wil stay
 for him in the count-
 ry and as soone as
 he arriueth you
 shall know of
 his comming.
 FINIS.

Other "wineglasses" occur on pp. 183, 259, 305 (Bond, I), and on p. 12 (Bond, II). That they are not accidental devices seems to be borne out by the wording used, and by interesting alterations in the device to be

'feelee the tormente' of loss of faith. The tenor of the letter is threatening. It is couched in the language of an outraged deity, which is the attitude of many thwarted aristocrats contemporary with Lyly. The letter is therefore acceptable as an effusion from the prince's Self-Love. It is likely that the letter implies for the scholar eventual loss of faith in God.

Unaware that Lucilla has cast him off for Curio, a new love, the scholar takes the opportunity to visit his lady in the absence of the prince (Materialism). At the climax of the book he salutes her thus:

. . . although my long absence might breede your iust anger . . . (for y^t louers are soone pleased when of their wishes they be fully possessed.) My absence is the rather to be excused in y^t your father hath ben alwaies at home, whose frownes seemed to threaten my ill fortune, and my presence . . . the better to bee accepted in that I haue made such speedye repayre to your presence. Unto whom Lucilla aunswered with this glyeke. . . . I was neyther angrie with your longe absence, neyther am I well pleased at your presence, the one gaue me rather a good hope heereafter neuer to see you, the other giueth me a greater occasion to abhorre you.

Euphues being nipped on the head, with a pale countenaunce, as though his soule had forsaken his body replied as followeth. . . . I am rather to lament

seen by comparing Bond's reprint of the first edition with Arber's reprint of the third. A "glass" occurs in Arber, p. 159 where there is no "glass" on the comparable p. 290 in Bond. The shape of the "glass" in Bond, p. 305 is changed significantly in Arber, p. 177, where Euphues is debating with an atheist. Perhaps the most important evidence of all, the "glass" in Bond, II, 12, is missing from Arber, p. 208. This "glass" ends with the words "red to vse" which first led me to investigate the shapes of wineglasses in the colophon of Lyly's text.

your inconstancie then reuenge it, but I hope that
such hot loue cannot be so soone colde, neyther
such sure faith, be rewarded with so sodeyne
forgetfulnesse.

Lucilla not ashamed to confesse hir folly,
aunswered him . . . Sir whether your deserts or
my desire haue wrought this chaunge, it will boote
you lyttle to know, neyther doe I craue amends,
neyther
feare reuenge, as for feruent loue, you know there
is no fire so hotte, but it is quenched with water,
neyther affection so strong but is weakened with
reason, lette this suffice thee that thou know
I care not for thee.

(I, 237-8).

The scholar finds himself unwelcome at the house of the prince
(Materialism) after the princess's disclosures. The prince goes away
with Philautus and the scholar calls on his lady. She rejects him
rudely and completely. He is 'nipped on the head' because his union
with her is mental and was prompted by the beauty of her learning,
as we have seen. As he loses faith in her, his soul seems to forsake
the body, allegorising the departure of spiritual values. He speaks
of his 'sure faith' in forgetting that he broke faith with the prince
and that he intended to trick his princess. Indeed in the letter
despatched to Philautus immediately before Euphues' present visit to
the princess he states:

As Lucilla was caught by frawde so shall she be kept
by force, and as thou wast too simple to espye my
crafte, so I think thou wilt be too weake to withstande
my courage.

(I, 236).

Far from being imbued with 'sure faith' in the house of the prince
all the scholar's dealings are treacherous. She suggests with sarcasm

that affection may be 'weakened with reason.' We remember that she gave her hand 'in pawne' and her heart 'for euer' (above, p.123), to the scholar. Presumably, therefore, he retains the essence of learning although she has withdrawn her hand from 'pawne.' He is thus capable of reason. Possibly the princess infers that the scholar now is more capable of reason than hitherto when his mind may have been deflected somewhat by infatuation with and faith in the lady whom he sought to betray. The scholar may be able to realise now the extent of his illogical behaviour. The princess continues to shatter his faith in a speech at the heart of the book:

. . . this is therfore to warne you, y^t from hencefoorth you neither sollicite this suite neither offer any way your seruice, I haue chosen one (I must needs confesse) neither to be compared to Philautus in wealth, nor to thee in wit, neither in birth to the worst of you both, I thinck God gaue it me for a iust plague, for renouncing Philautus & choosing thee, and sithens I am an ensample to all women of lightnesse, I am lyke also to be a myrrour to them all of vnhappinesse, which ill lucke I must take by so much the more patiently, by howe much the more I acknowledge my selfe to haue deserued it worthely.

(I, 238-9).

The scholar must not seek again the "light" of the princess. He has seduced Light and received learning, which was what he desired. But in his learning there is no faith, as we have seen. The beauty which allured him possibly was destroyed when he sought and won only learning among the attributes of Light. It is important to notice that it is the princess--A Little Light herself--who

forbids him never again 'to sollicite this suite.' It would seem that the learning he won from her makes faith impossible between them.

The new lover of the princess is Curio. Lyly brings him into the book just before the scholar returns to his lady:

Ferardo being gone agayne to Venice with Philautus . . . in his absence one Curio a gentleman of Naples of lyttle wealth and lesse witte haunted Lucilla hir company, & so enchanted hir, y^t Euphues was also cast off with Philautus.

(I, 237).

We realize therefore, that Lyly probably intends to show the lady as "possessed" by Curio. She is 'haunted' by him, and she becomes 'enchanted.' Curio is a "Seeker-after-Excellence" as we saw above (p.43). The princess may be "possessed" by those who seek her, apparently irrespective of their motives at this point in the novel. The new lover of the princess is poor and of humble birth, and not to be compared with the scholar 'in wit.' The princess is impelled to take any who seek her ardently irrespective of external or physical excellence. She thinks her condition must be 'a iust plague' from God for breaking faith with her betrothed Self-Love in order to pursue an illicit affair with the scholar. Instead of being an example of "light" to all women she has become 'an ensample . . . of lightnesse.' The princess realises her sorry plight, but without faith she cannot help herself. Her words 'God gaue it to me for a iust plague' show that she is aware of the curse of prostitution. Light tells the scholar that she has chosen Curio for her lover.

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He replies with scornful fury:

If Curio bee the person, I would neither wishe thee a greater plague, nor him a deadlier poyson. I for my part thincke him worthy of thee, and thou vnworthy of him, for although hee bee in bodye deformed, in minde foolishe, an innocent borne, a begger by misfortune, yet doth hee deserue a better then thy selfe, whose corrupt manners haue staynde thy heavenly hewe, whose light behauior hath dimmed the lightes of thy beautie, whose vnconstant mynde hath betrayed the innocencie of so many a Gentleman.

(I, 240).

The scholar is outraged. He agrees with Light that to take Curio for a lover is to endure a great 'plague.' But for Curio the lady will be a deadly poison for she will betray his faith. But why should he speak of her betrayal of 'the innocencie of so many a Gentleman'? It seems probable that he speaks bitterly of her learning. He is already without faith in her. She has left him with her learning, but faithless. The scholar speaks of other victims of their own too lustful pursuit of learning in previous ages.

The prince also is incensed by his daughter's behaviour when he discovers her lightness. He speaks furiously of Curio, to the princess:

Shall Curio enioye y^e fruite of my trauailes, possesse the benefite of my labours, enherit the patrimony of mine auncestors, who hath neither wisdom to increase thẽ, nor wit to keep thẽ? . . . such an one as hath neither comelines in his body, nor knowledge in his minde, nor credite in his countrey.

(I, 243).

The prince describes his enormous wealth and property and he scorns

the first of these was the establishment of a permanent government for the territory. This was done by the Congress in 1790, when it passed the Northwest Ordinance. This act provided for a system of government for the territory, and it also provided for the admission of new states to the Union. The second of these was the establishment of a permanent government for the territory. This was done by the Congress in 1790, when it passed the Northwest Ordinance. This act provided for a system of government for the territory, and it also provided for the admission of new states to the Union.

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Curio's ability to administer such an inheritance. The prince begins to realise that his daughter is out of his control and rails ineffectively in his wrath:

Nature will not permitte me to disherite my daughter, and yet it will suffer thee to dishonour thy father. Affection causeth me to wishe thy life, and shall it entice thee to procure my death? . . . But why cast I the effect of this vnnatural nesse in thy teeth, seeing I my selfe was the cause? I made thee a wanton and thou hast made mee a foole. . . . (I speake it to mine owne shame) I made more of thee then became a Father, & thou lesse of me then beseemed a childe.

(I, 244).

His speech is perhaps important to the allegory. In the midst of trite mouthings he makes the extraordinary statement 'I made thee a wanton.' Lyly's habit of literal truth is often disconcerting, but usually it points the way to solve a riddle. We remember the princess's plaint that God made her a light of love (p. 135) and if we put together the two clues we find one of Lyly's typical ambiguities where for so long he has been accused of sacrificing sense to the exigencies of language.¹⁰⁸

The princess replies to her father in the strong terms of a daughter who has cast off parental control as firmly as she has discarded the scholar. The strength of her reply develops as she speaks:

¹⁰⁸ The ambiguity is resolved at a level not discussed within the study.

Deere Father as you woulde haue mee to shewe the
duetie of a childe, so ought you to shewe the care
of a parent, and as the one
standeth in obedience, so the other is grounde
vpon reason. You would haue me as I owe duetie to
you to leaue Curio, and I desire that as you owe
mee any loue, that you suffer me to enioye him. . . .
You obiecte I knowe not what to Curio, but it is
. . . the loue of the woman, that maketh the man.
To giue reason for fancie were to weighe the fire,
and measure the winde. If therefore my delight bee
the cause of your death, I thincke my sorrowe would
bee an occasion of your solace. And if you be
angrye bicause I am pleased, certes I deeme you
woulde be content if I were deceased: . . . But
good Father either content your selfe wyth my choice,
or let me stande to the maine chaunce, otherwise
the grieve will be mine, and the fault yours and
both vntollerable.

(I, 244-5).

The princess states her case clearly, [*Italics mine*]. She bases her arguments on reason, which now is her chief attribute. Since she has proved faithless she has lost the divine compound of virtue, religion and learning. She had lost the "excellence" of "vertu," but retains learning and the relics of the idea of religion as we saw above (p. 135), where we discussed her words 'I thinck God gaue it me for a iust plague.' Now, however, the princess, in addition to being faithless has lost her fear of God in discovering the love of Seeker-after-Excellence, whose spirit imbues her. She knows that her father objects to Curio for reasons grounde on greed for wealth, as we have seen (pp. 136-137). The princess is aware that her father advances sentiments which profess to welcome a lover such as Curio when necessary. On the prince's return from Venice with proposals that she should be wedded to the Self-Love he had imposed

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on her since her birth, he tried to discover the name of her lover by apparently kind and generous questions about him:

If thou lyke any, bee not ashamed to tell it mee,
 . . . If hee bee base thy bloude wyll make hym
 noble, if beggerlye thy goodes shall make hym
 wealthy, . . . if hee bee younge he is more
 fitter to be thy pheare.

(I, 230).

The prince's daughter, then, is sure that her father is dishonest in offering 'reasons' to oppose her liaison with Curio. She sees no 'reason' why love of her and conversely her love of Curio, the humble citizen should not make a man of him. The benefits of her learning and her training will be bestowed where they were hitherto unknown. (We must remember also that if our study has been sound, he will risk losing the benefits of faith in and communion with God). The princess, after grounding her argument on reason announces that 'To giue reason for fancie were to weigh the fire, and measure the winde.' It is a meaningful metaphor. By 'fancie' apparently she means that to give up her reasonable hypothesis that 'the loue of the women, maketh the man' for her father's unreasonable 'fancie' would be to weigh hell and measure heaven. From her contemptuous language she appears to regard both heaven and hell as meaningless abstractions. She suggests that the prince would rather see her dead than happy. Finally she urges him to rest content with her choice or to allow her to follow it without hindrance. The princess is following her own course. It is a course without faith and perhaps without God. But she has lost selfishness and found love of man.

When God cursed Light with 'lightnessé' (above, p.134) and when the prince made his daughter a wanton (above, p.137), she became free for all men who desire her learning. The scholar uses her wantonly and wishes to keep her benefits for himself. Curio, the representative of humble men, is willing to share her faithless spirit, and the body of her knowledge with other ardent seekers. She no longer seeks 'the outward shape' in preference to the 'inner habite.' She offers love to her suitors. Lyly tells us that the prince

. . . conceyued suche an inwarde gryefe, that
in short space hee dyed, leauing Lucilla the
only heire to his landes, and Curio to possesse them:

(I, 245).

When the scholar has "gyuen hir his last farewell" he is miserable and puzzled. He sits alone as he grieves:

Ah Euphues into what a quandarie art thou brought?
. . . it is like to fare with thee as with the
Eagle, which dyeth neither for age, nor with
sickenesse, but wyth famine, for although thy
stomacke hunger yet thy heart will not suffer
thee to eate.

(I, 240).

He has no heart for anything. He speaks bitterly to himself of women:

I was halfe perswaded that they were made of the
perfection of men, & would be comforters, but
now I see they haue tasted of the infection of
the Serpent, and will be corasiues. The Phisition
saythe it is daungerous to minister Phisicke vnto
the patient that hath a colde stomacke and a
hotte Lyuer, least in giuing warmth to the one he
inflame the other, so verely it is harde to deale
with a woman whose wordes seeme feruent, whose
heart is congealed into hard yce, least trusting
their outwarde talke, he be betrayed with their
inwarde trechery.

(I, 241).

The scholar decides that the wisdom of women is poisoned. He cannot cure his malady because his lady gave him her heart and for the scholar, the heart of learning is 'congealed into hard yce.' His bleak lack of faith is upon him. He does not realise that he could not be trusted with Light nor does he realise that the beauty of his princess lay in her combination of virtues. In dividing her learning from Light--even in the debased age--the beauty of her combined excellence was destroyed. The scholar ruminates on his folly:

Doth not y^e fire (an element so necessarie that
without it man cannot lyue) as well burne y^e
house as burn in the house if it be abused?

(I, p. 242).

The book finishes with Euphues departing for Athens and the university while Philautus remains in Naples. They

renewed their olde friendship both abandoning
Lucilla as most abhominable. Philautus was
earnest to haue Euphues tarrie in Naples, and
Euphues desirous to haue Philautus to Athens,
but the one was so addicted
to the court, the other so wedded to the
vniuersitie, that each refused y^e offer of the
other, yet this they agreed betweene themselues
that though their bodyes were by distaunce of
place seuered, yet the coniunction of their
mindes shoulde neither bee seperated, by the
length of time, nor alienated by chaunge of soyle.

. . . .
Euphues . . . conuayed into his studye, a
certeyne pamphlet which hee termed a coolinge
carde for Philautus, yet generallye to be applyed
to all louers.

(I, 245-6).

The scholar thus returns to his books and his learning having lost therein his faith and his religion. For the moment he has escaped

from the bonds of Self-Love.

The subsequent history of the princess is left in doubt.

. . . but what ende came of hir, seeing it is nothing incident to the history of Euphues, it were superfluous to insert it, and so incredible that all women would rather wonder at it then beleue it.

(I, 245).

Iyly is intriguing and doubtless he is subtle as he gathers together the threads at the end of his novel but he is unobtrusively clear in telling the reader that the scholar has no further part in the beauty of the princess, an aspect of Light. He shares only her learning.

CONCLUSION

The study has endeavoured to show that Euphues is a subtle work, tightly knit--a serious allegory, written with a suave light touch and offering a savagely cynical reversal of moral values. In his allegory Lyly reveals what may have been a grave contemporary Renaissance problem. His pasteboard puppets are designed to give the reader an opportunity to stand off the page and to see others in the story. Thus the Renaissance reader is shielded from the stark truth that in the book he is looking into a mirror wherein he sees some of his erudite contemporaries, and possibly even John Lyly himself, as we shall strive to show.

Serious allegory is a many-edged weapon which may redound on the writer unless he wield it delicately, particularly if he depends on the society allegorized, for his livelihood, as did Lyly. In 1580 he was compelled to write a sequel to his book:

. . . in part as an appeasement to the few persons who had been offended by his satire on women in particular and on the society in general.¹⁰⁹

Therefore, if our study achieves a correct interpretation of his work we see that Lyly was arraigned wrongly as being specially inimical to women. However, it is understandable that he did not reveal the real meaning of his work if our judgement of the allegory is correct.

¹⁰⁹
Robert Ashley and Edwin M. Moseley, ed. Euphues: The Anatomy of Wit, by John Lyly, Elizabethan Fiction (New York, 1956), introduction.

Two excellent reasons would prevent him from offering the true explanation. One strong deterrent probably would be:

. . . the royal proclamation of May 16, 1559, declaring 'that no dramatic production should be licensed, which touched matters of religion.'

(III, 84).

As an eminent Londoner, the friend of influential courtiers,¹¹⁰ Lyly would be well aware of the penalties attaching to unusual religious views. If indeed Euphues is an autobiography of Lyly's own spiritual struggle then his personal reasons are obvious for his labouring unjustly under partial displeasure of the court for the rest of his life, rather than disclose his allegory.

Evidence of autobiography in Euphues occurs in Lyly's letter to Thomas Watson, mentioned above (p. 29). Lyly is relieved that the

. . . repeating of Loue, wrought in me a remembrance of liking, but serching the very vaines of my hearte, I could finde nothing but a broad scarre, where I left a deepe wounde: and loose stringes where I tyed hard knots: and a table of steele, where I framed a plot of wax.

Whereby I noted that . . . a sworde frieth in the fire like a blacke ele, but layd in earth like white snowe: the heart in loue is altogether passionate, but free from desire, altogether carelesse.

But it is not my intent to inueigh against loue, which womē account but a bare word, & that mē reuerence as the best God:

¹¹⁰ Bond (I, 13, 24).

Apelles painted the Phenix by hearesay
not by sight, . . . which proueth men to be
of greater affection then iudgement. . . .

And seeing you haue vsed mee so friendly,
as to make me acquainted with your passions,
I will shortly make you pryue to mine, which
I woulde be loth the printer shoulde see, for
that my fancies being neuer so crooked he
would put the in streight lines, vnfit for my
humor, necessarie for his art, who setteth
downe, blinde, in as many letters as seeing.

(I, 26-7).

Bond suggests that the letter alludes "to some former unfortunate
flame of his own." But in the light of the allegorical content
of Euphues it seems possible that Lyly refers to the death of his
own faith. The sword of truth, having cut faith, fries in the fire
of hell. But laid in the cold snow of the dead faith, it is as if
the sword of truth were dead also, or perhaps no longer interested
in cutting anything. Another valid interpretation of Lyly's
typical ambiguity would be that the sword of truth is dead--'layd
in earth'--and has the pure but sterile futility of white snow.
The 'deepe wounde' of the first paragraph is healed, so that it was
inflicted some time before Lyly's letter to Watson, dated March,
1582. As the first edition was published at Christmas, 1578¹⁶¹
three years and three months had elapsed since Euphues' tribulations
were printed. As the writing of the novel might be expected to
occupy some months then about four years would have given time for
Lyly's 'deepe wounde' to have healed, if indeed the book is an

//⁺ Bond (I, 100).

autobiography.

The remark that 'Apelles painted the Phenix by hearesay not by sight' in the letter to Watson tells us that immortality for Apelles was a conjecture, not a fact. And the comment that he was 'of greater affection then iudgement' seems to prove that Lyly thought Apelles to be wrong. The last paragraph of the letter is again proof of Lyly's habit of allegory which we recognise to be in the style of Euphues as discussed throughout the thesis. Bond mentions the suggestion of George P. Baker that the dedication of Euphues and His England offers interesting evidence of "an autobiographical element." Baker's suggestion is excellent and we offer the passage as the culmination of our evidence for autobiography in the character of Euphues:

The first picture that Phydias the first Paynter shadowed, was the portaiture of his owne person, saying thus: if it be well, I will paint many besides Phydias, if ill, it shall offend none but Phydias.

In the like manner fareth it with me (Right Honourable) who neuer before handling the pensill, did for my fyrst counterfaite, coulour mine owne Euphues, being of this minde, that if it wer lyked, I would draw more besides Euphues, if loathed, grieue none but Euphues.

(I, 2).

It seems very likely that the allegory of betrayal was hidden by Lyly who 'necessarie for his art, . . . setteth downe, blinde, in as many letters as seeing' because he is the 'Phydias' who 'shadowed . . . his owne person.'

The study has attempted to prove that Euphues is an allegory.

Reasons for the theory of allegory have been examined and possibly approved. In support of the theory tropological meanings for the names of Lyly's characters have been sought and discussed. Lyly's device of using his characters each as a single strong facet of personality has been explored and demonstrated in outlining three levels of meaning in the novel. These were the fictional, the tropological, and the scholarly levels. We have seen Lyly's complex treatment of the character Philautus used as a force within the personalities of Euphues, Lucilla and Ferardo. We have seen that possibly the ingenious use made of Philautus is the best single device for allegory to be found in Euphues.

The basis of the antithetical style of the work in the antithesis inherent in Lyly's theme has been demonstrated. We have discussed the ideal suitability of the style to the subject. The opinions of eminent critics have been offered in our discussion of Lyly's style.

In the final chapter the meaning at the scholarly level of allegory has been discussed in detail, with illustrations drawn from the text at the most important points of the fiction. It has been seen that the allegory is not particularly obvious at any one point unless the text is explored deeply. We were rewarded for our patience, perhaps, in considering the experiences of a scholar of the Renaissance when the opportunities for learning expanded before him. Lyly's hidden, and therefore, we must believe sincere view of the question of agnosticism in his own times we have found to be of great interest.

We have seen in the treatment of his theme a vivid contrast in the polished verve of the style with the underlying savage reversal of normal values in the plot of his allegory.

In the conclusion we have seen strong evidence that the novel may be autobiographical. If we are right in our conclusion, then the allegory would be demonstrated as a document with the intimate value of a secret diary. It has been shown that if Euphues is an allegory we have but scraped the surface of Lyly's ingenuity.

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Introduction

The purpose of this study is to investigate the effects of various factors on the growth and development of the human body. The study is based on a series of experiments conducted over a period of six months. The results of the study are presented in the following sections.

The first section discusses the methods used in the study. The second section presents the results of the experiments. The third section discusses the implications of the results. The fourth section presents the conclusions of the study.

The study was conducted in a laboratory setting. The subjects were a group of healthy adults. The experiments were designed to measure the effects of various factors on the growth and development of the human body. The factors included diet, exercise, and sleep.

The results of the study show that diet, exercise, and sleep all have a significant effect on the growth and development of the human body. The study also shows that the effects of these factors are interrelated. For example, a diet that is high in calories and low in nutrients can lead to a decrease in growth and development, even if the subject is exercising and sleeping well.

The implications of the results are that a healthy diet, regular exercise, and adequate sleep are all essential for the growth and development of the human body. The study also suggests that the effects of these factors are interrelated, and that a holistic approach to health is necessary for optimal growth and development.

The conclusions of the study are that diet, exercise, and sleep all have a significant effect on the growth and development of the human body. The study also shows that the effects of these factors are interrelated, and that a holistic approach to health is necessary for optimal growth and development.

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APPENDIX

THE ALLEGORICAL INTERPRETATION OF THE CHARACTERS
AND THE SCHOLARLY

IN EUPHUES AT THE FICTIONAL, THE PERSONIFICATION
LEVELS OF MEANING

EUBULUS	EUPHUES	PHILAUTUS	LUCILLA	LIVIA	FERARDO	CURIO	Fictional level
Wisdom	Wit-without- Wisdom	Self-Love	A Little Light Debased version of virtue, learning, religion	Worldly- Wisdom	Materialism	Seeker- after- Excellence	Tropological level
Teacher	Scholar	Courtier	Princess in debased Iron Age	Lady-in- Waiting	Prince	Humble Citizen	Scholarly level

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